

P A R I S

BY

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AUTHOR OF

'WALKS IN LONDON,' 'WALKS IN ROME,' 'DAYS NEAR PARIS,'
ETC.

'Quacumque ingredimur, in aliquam historiam vestigium ponimus'
CICERO de Fin. v.

IN TWO VOLUMES

VOL. I

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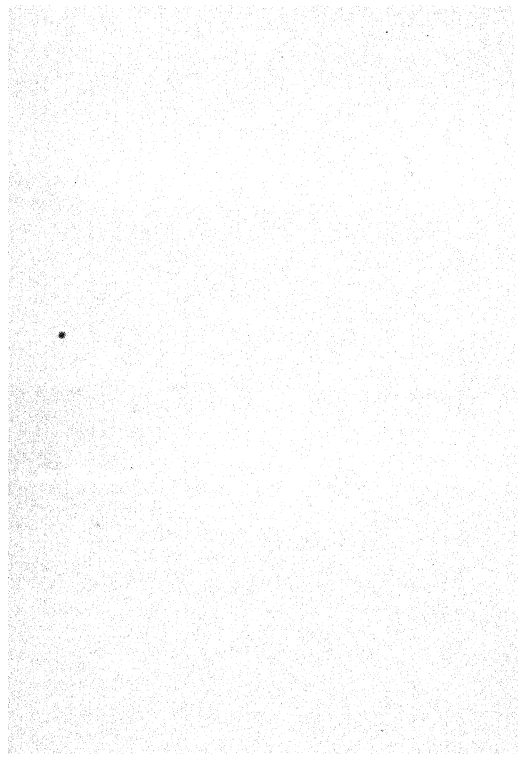
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PREFACE

A BETTER book than this might easily have been published, but no one else has tried to write anything of the kind, and I have done my best. This volume and 'Days near Paris' were the conscientious hard work of two years. As in my 'Cities of Italy,' the descriptions are my own, but, for opinions and comments, I have quoted from others, choosing those passages which seem pleasant to read upon the spot, and likely to impress what is seen upon the recollection. The woodcuts, with very few exceptions, are from my own sketches, transferred to wood by Mr. T. Sulman.

The second edition has been carefully revised and corrected on the spot.

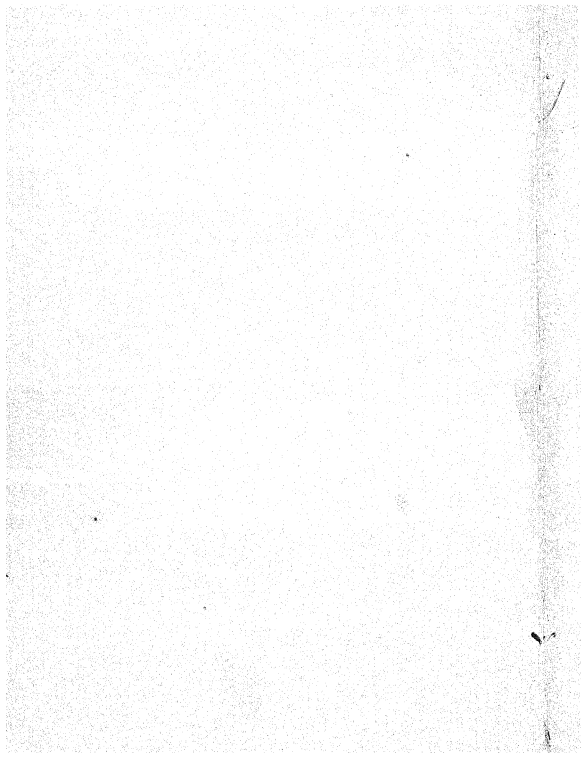
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PARIS

INTRODUCTION

ALMOST all educated Englishmen visit Paris some time in their lives, yet few really see it. They stay at the great neighbouring capital to enjoy its shops and theatres and to drive in the Bois de Boulogne, and they describe it as a charming modern city, from which the picturesqueness of an historic past has been utterly obliterated. But, whilst it is true that much has perished, those who take the trouble to examine will be surprised to find how many remnants of past times still exist, more interesting than those in any provincial town, because the history of France, more especially of modern France, is so completely centred in its capital.

‘C’est à Paris et à Versailles, son royal faubourg, que se fait l’histoire de France, à partir de Louis XIII. Paris rayonne sur la France et l’absorbe. Tous les mémoires, toutes les relations parlent de Paris.’—*Albert Babeau*.

‘La France est aujourd’hui le pays du monde où la capitale présente l’aspect le plus différent du reste de la nation. En face de trente-cinq millions de provinciaux se dresse une ville, ou plutôt un petit état, supérieur, par sa population, à la Grèce, à la Serbie, au Danemark, à la Norvège et quelques autres royaumes plus ou moins constitutionnels. Cette république, enclavée dans la grande, est représentée par une assemblée agressive qui réclame tous les jours une autonomie plus complète. Elle se vante d’être cosmopolite, et ne désespère pas de rompre un jour quelques-uns des liens qui subordonnent son sort à celui de la patrie. Combattue par les lois, sa prépondérance a été longtemps favorisée par la politique. Après avoir imposé trois ou quatre révolutions à la province, elle ne peut se consoler d’avoir perdu ce privilège. Tous les ans, un parti puissant

célèbre l'anniversaire du jour où ce petit Etat, exaspéré par un siège de quatre mois, a tourné ses armes contre la volonté nationale. Les mœurs elles-mêmes semblent perpétuer des causes de mésintelligence entre ces deux fractions inégales du pays. En vain la population de la capitale est sans cesse renouvelée par des éléments provinciaux, au point que sur dix Parisiens, il y en a au moins cinq dont la famille a une autre origine. Il semble qu'en respirant l'air de Paris, le même individu change de caractère et de langage. Il s'empresse d'oublier ses anciennes attaches. Il croit échapper à la tyrannie des incidents mesquins et contradictoires; il se jette à corps perdu dans le monde des idées générales. Paris est le sol béni des abstractions. On y juge de tout par principes. On y cueille la fleur de la civilisation sans se préoccuper de la tige et des racines. Paris nous vaut notre réputation de gens à théories et à maximes humanitaires.

'A force de manier des idées plutôt que des faits, la capitale aperçoit le reste de la France de loin, de haut, et sous une forme abstraite. Le spectateur, attentif au drame qui se joue sur le devant de la scène, distingue à peine, au fond du théâtre, une foule confuse, qu'il désigne par l'expression commode et vague de "masses profondes;" c'est-à-dire une poussière d'individus, un amas de ces monades dont parle Leibnitz.'—*René Belloc, 'Revue des Deux-Mondes,' lxx.*

Peter the Great said of Paris that if he possessed such a town he should be tempted to burn it down, for fear it should absorb the rest of his empire; and the hearts of all Frenchmen, and still more of all Frenchwomen, turn to their capital as the wished-for, the most desirable of residences, the most beautiful of cities, the intellectual, commercial, and political centre of their country.

'Francigenae princeps populosa Lutetia gentis
Exerit immensum clara sub astra caput.
Hic cujus numerum, ars pretium, sapientia finem
Exuperant, superant thura precesque Deos.
Audiit obstupuitque hospes, factusque viator
Vidit, et haud oculis credidit ipse suis.'

Julius Caesar Scaliger.

Long ago Charles V. declared 'Lutetia non urbs, sed orbis,' and now Paris covers an area of thirty square miles, and is the most cosmopolitan town in Europe, the city to

which members of every nationality are most wont to resort, for interest, instruction, and most of all for pleasure.

‘J’ai voulu voir Paris ; les fastes de l’histoire
Célèbrent ses plaisirs, et consacrent sa gloire,’¹

is an impulse which every day brings throngs of strangers to its walls. To most of these the change from their ordinary life, which is to be found in the ‘distraction’ of Paris, forms its chief charm, and Londoners delight in the brightness and gaiety, and excess of its contrast to all they are accustomed to. But to Frenchmen Paris is far more than this : the whole country looks to it as the mother-city, whilst those who have been brought up there can seldom endure a long separation from it.

‘Paris a mon cœur dès mon enfance ; et m’en est advenu comme des choses excellentes ; plus j’y ai vu, depuis, d’autres villes belles, plus la beauté de celle-ci peult et gagne sur mon affection ; je l’aime tendrement, jusques à ses verrues et à ses taches.’—*Montaigne*.

‘Où trouver une ville qui ait une physionomie à la fois plus vivante et plus caractéristique, plus à elle, mieux faite pour tenter le pinceau, la plume, pour amorcer le rêve ou piquer la curiosité.

‘Paris vit, Paris a un visage, des gestes, des habitudes, des tics, des manies. Paris, quand on le connaît, n’est pas une ville, c’est un être animé, une personne naturelle, qui a ses moments de fureur, de folie, de bêtise, d’enthousiasme, d’honnêteté et de lucidité ; comme un homme qui est parfois charmant et parfois insupportable, mais jamais indifférent.

‘On l’aime ou on l’exècre ; il attache ou il repousse, mais il ne laisse personne froid.’—*D’Hérisson*.

‘La voilà donc, me disais-je, cette ville qui depuis des siècles sert de modèle à l’Europe pour la mode et le goût ; cette ville dont le nom est prononcé avec vénération dans toutes les parties du monde par les savants et les ignorants, par les philosophes et les petits-maîtres, par les artistes et même par les flâneurs ; nom que je connus presque aussitôt que mon propre nom, que je retrouve dans d’innombrables romans, dans la bouche des voyageurs, dans mes rêves et dans mes pensées. Voici Paris, et j’y suis ! Ah ! mes amis, ce fut là le moment le plus fortuné de ma vie. Rien n’égale les vives sensations de curiosité et d’impatience que j’éprouvai alors.’—*Karamzine*.

‘Tous y trouvent ce qu’ils étaient venus chercher, et c’est du choc de tous les intérêts, c’est du contact de toutes les industries, de nombreux talents dans mille branches diverses, de toutes les imaginations appliquées au travail, aux recherches de tout genre, que naissent cette activité, ce mouvement continu de fabrication, les prodiges de l’art et de la science, ces améliorations journalières, ces conceptions savantes et ingénieuses ; ces découvertes surprenantes, enfin ces admirables merveilles qui saisissent, étonnent, captivent et font généralement considérer Paris comme sans égal dans l’univers.’—*Balzac, ‘Esquisses Parisiennes.’*

However long a stay be made in Paris, there will always remain something to be discovered. All tastes may be satisfied, all pleasures satiated, and to the lovers of historic reminiscence its interest is absolutely inexhaustible.

‘Paris est un véritable océan. Jetez-y la sonde, vous n’en connaîtrez jamais la profondeur. Parcourez-le, décrivez-le, quelque soin que vous mettiez à le parcourir, à le décrire, quelque nombreux et intéressés que soient les explorateurs de cette mer, il s’y rencontrera toujours un lieu vierge, un autre inconnu, des fleurs, des perles, des monstres, quelque chose d’inouï, oublié par les plongeurs littéraires.’—*Balzac, ‘Le Père Goriot.’*

‘Notre étrange Paris, dans sa population et ses aspects, semble une carte d’échantillon du monde entier. On trouve dans le Marais des rues étroites à vieilles portes brodées, vermiculées, à pignons avançants, à balcons en moucharabies qui vous font penser à l’antique Heidelberg. Le faubourg Saint-Honoré dans sa partie large autour de l’église russe aux minarets blancs, aux boules d’or, évoque un quartier de Moscou. Sur Montmartre je sais un coin pittoresque et encombré qui est l’Alger pur. Des petits hôtels bas et nets, derrière leur entrée à plaque de cuivre et leur jardin particulier, s’alignent en rues anglaises entre Neuilly et les Champs-Élysées ; tandis que tout le chevet de Saint-Sulpice, la rue Féron, la rue Cassette, paisibles dans l’ombre des grosses tours, inégalement pavées, aux portes à marteau, semblent détachées d’une ville provinciale et religieuse ; Tours ou Orléans par exemple, où de grands arbres dépassant les murs se bercent au bruit des cloches et des répons.’—*Daudet, ‘Le Nabab.’*

‘Ce que c’est que Paris ? Il n’y eut jamais un homme qui pût répondre à cette question. Quand j’aurois les cent bouches, les cent langues, et la voix de fer, dont parlent Homère et Virgile, je ne pourrais pas compter la moitié de ses vertus, de ses vices, ni de ses ridicules. Ce que c’est que Paris ? C’est un assemblage de contradictions, un tissu

d'horreurs et de délices, les unes et les autres rendues plus saillantes par leur proximité. C'est un pays plein d'étourderie et de profondeur, d'une grande simplicité et de prétentions outrées. Les contrastes ne finiroient jamais.'—*Sherlock*, 1781.¹

'Ce fleuve troublé et agitée qu'on appelle la vie Parisien.'—*Guy de Maupassant*.

There are many points in Paris, many facts and phases of Parisian life, which interest strangers, whilst they pass unnoticed by those who live amongst them, for differences always excite more attention than similitudes, and no one thinks it worth while to describe what he sees every day—manners, customs, or appearances with which he has been familiar from childhood. To a foreigner, especially to one who has never left his own country before, half an hour spent on the boulevards or on one of the chairs in the Tuileries gardens has the effect of an infinitely diverting theatrical performance, whilst, even to a cursory observer, it will seem as if the great object of French men and women in every class were to make life as easy and pleasant as possible—to ignore its present and to forget its past troubles as much as they can.

'Dans aucun pays et dans aucun siècle, un art social si parfait n'a rendu la vie si agréable. Paris est l'école de l'Europe, une école d'urbanité, où, de Russie, d'Allemagne, d'Angleterre, les jeunes gens viennent se dégrossir. Quand on a connu ces salons, on ne les quitte plus, ou, si on est obligé de les quitter, on les regrette toujours. "Rien n'est comparable," dit Voltaire, "à la douce vie qu'on y mène au sein des arts et d'une volupté tranquille et délicate; des étrangers, des rois ont préféré ce repos si agréablement occupé et si enchanteur à leur patrie et à leur trône. . . . Le cœur s'y amollit et s'y dissout, comme les aromates se fondent doucement à un feu modéré et exhalent un parfum délicieux.'"—*Taine*, *Origines de la France Contemporaine*.

'There is nothing wanting to the character of a Frenchman that belongs to that of an agreeable and worthy man. There are only some trifles surplus, or which might be spared.'—*Ben. Franklin*.

On the rare occasions when a Frenchman, destined by

¹The first edition of *Sherlock's Lettres d'un Voyageur anglais*, 1781, was published in French.

his nature to be gay and animated, allows himself to be conquered by depression, he is indeed to be pitied.

‘Que je plains un françois, quand il est sans gaieté ;
Loin de son élément le pauvre homme est jetté.’—*Voltaire*.

Pleasure at Paris becomes business ; indeed, a large portion of the upper classes of Parisians have no time for anything else.

‘Ici à Paris je ne m'appartiens plus, j'ai à peine le temps de causer avec mon mari et de suivre mes correspondances. Je ne sais comment font les femmes dont c'est la vie habituelle ; elles n'ont donc ni famille à entretenir, ni enfants à élever.’—*Marie d'Oberkirk*.

An Englishman may learn many a lesson in outward forms of politeness on the public promenades of Paris, for the rules of good manners which were so rigidly inculcated by Louis XIV. bear their fruit still ; and if outward demeanour could be received as a sign of inner character, Parisians would be the most delightful people in the world. Sometimes the grandiloquence of expressions used about trifles will strike the hearer with amusement—‘Comment Madame veut-elle que sa robe soit organisée?’ is an ordinary inquiry addressed by a dressmaker to her lady-employer.

In all classes the routine of life is simplified, and made easier than with us. This is partly owing to all the apartments of a residence being usually on the same level. The letting-out of the houses at Paris in different floors is a comfortable arrangement which Londoners may well envy. Often each house, as Alphonse Karr says, becomes like a mountain inhabited from the valley to the summit, in which you may study the differences of manners and habits which have existed from all time between lowlanders and highlanders.

Confined to the island of La Cité in its early existence, Paris has gone on spreading through centuries, swallowing up fields, forests, villages. The history of its gradual increase is written in the names of its streets. One may

almost trace the limits of the boundary of Paris under Philippe-Auguste or Charles V. in following the Rues des Fossés-S.-Bernard, des Fossés-S.-Victor, des Fossés-S.-Marcel, de la Contrescarpe-S.-Marcel, des Fossés-S.-Jacques, des Fossés-Monsieur-le-Prince, de la Contrescarpe-Dauphine, des Fossés-S.-Germain-l'Auxerrois, des Fossés-Montmartre, des Fossés-du-Temple, du Rempart, &c.

Of other streets, many take their names from churches and chapels; some (as des Grands Augustins, des Blancs Manteaux, des Mathurins, Petits-Pères, Récollets, &c.) from convents; some (as Filles-du-Calvaire, Filles-S.-Thomas, Nonnains d'Yères, Ursulines) from monasteries; the streets of S. Anne, Bellefond and Rochechouart from three Abbesses of Montmartre. A number of streets are named from hotels of nobles, as d'Antin, de Duras, Garancière, Lesdiguières, de Rohan, du Roi de Sicile; others from nobles themselves, as Ventadour, de Choiseul, de Grammont, &c. In the Marais many of the streets are named from the palace of the Hôtel de S. Paul and its surroundings, as the Rue du Figuier-S.-Paul, from its fig-garden; Beautreillis, from its berceau of vines; Cerisaie, from its cherry-orchard; Lions-S.-Paul, from its menagerie. A vast number of streets are named from bourgeois inhabitants, as Coquillière, Geoffroy-Lasnier, Gît-le-Cœur (Gilles le Queux), Simon-le-Franc (Franque); others from tradesmen, as Aubry-le-Boucher, Tiquetonne, &c.; others from municipal officers, as Mercier, Thévenot, &c.; others from officers of Parliament, as Bailleul, Mesley, Popincourt, &c. Still greater in number are the streets named from the signboards which formerly hung over the shops, as de l'Arbalète, de l'Arbre Sec, du Chaudron, du Coq-Héron, du Coq-S.-Jean, des Deux-Ecus, de l'Hirondelle, des Ciseaux, du Sabot, du Cherche-Midi, &c. Many streets take names from history or legends, as the Rue Pierre-Levée, where a menhir is believed to have stood; the Rue des Martyrs, by which SS. Denis, Rusticus, and Eleutherius are supposed to have

gone to their death at Montmartre ; the Rue des Frondeurs, where the barricades of the Fronde were begun ; the Rue des Francs-Bourgeois, of which the inhabitants were free from taxation. The Rue de l'Enfer, formerly Rue Inférieur, had its name corrupted in the reign of S. Louis, when the devil was supposed to haunt the Château de Vauvert. The evil character of their inhabitants gave a name to such streets as the Rue Mauvais-Garçons, Mauconseil, Vide-Gousset, &c. In the more modern Paris a vast number of streets are named from eminent men, as Bossuet, Corneille, Casimir-Delavigne, d'Aguesseau, Richelieu, Montaigne, &c. ; and some from victories, as Rivoli, des Pyramides, Castiglione, d'Alger, &c.

As in London, fashionable life has moved constantly from one quarter to another, and constantly westwards. The Boulevard Hausmann is now the centre of the *haute finance*, the Faubourg S. Honoré of the *haute bourgeoisie*. The former, and works carried on at the same time, have destroyed much of the picturesqueness of the town.

‘On adopta ce système de lignes droites interminables qui ôte aux villes tout caractère propre et les confonde dans la froide monotonie d’un même type, fort contraire aux principes d’art. Des constructions sans originalité, imitées de tous les styles, surgissaient comme par enchantement le long de toutes ces avenues, tandis que le vieux Paris s’en allait pierre à pierre, monument après monument. Il semblait que ce pouvoir sans passé et sans avenir s’acharnât à effacer l’histoire. Une foule de restes charmants et variés du vieux Paris, qu’il eût été facile de faire servir à l’ornement de la cité nouvelle, cloîtres, chapelles, collèges, maisons sculptées, tourelles et antiques ramparts, tombaient d’heure en heure sous le marteau et sous la hache ; nombre de précieux vestiges du Moyen Age et de la Renaissance, cachés dans l’intérieur des habitations n’apparissaient au milieu des démolitions que pour disparaître à l’instant ; on détruisait ce qu’on était incapable de remplacer.’—*Henri Martin, ‘Hist. de France.’*

‘La vie de Paris, sa physiognomie, a été, en 1500, rue Saint Antoine ; en 1600 à la Place Royale ; en 1700, au Pont Neuf ; en 1800, au Palais Royal. Tous ces endroits ont été tour à tour les boulevards ! La terre a été passionnée là, comme l’asphalte l’est aujourd’hui sous les pieds des boursiers, au perron de Tortoni. . . .

Ces déplacements de la vie parisienne s'expliquent. En 1580, la cour était au château des Tournelles, sous la protection de la Bastille. En 1600, l'aristocratie demeurait à la fameuse Place Royale, chantée par Corneille, comme quelque jour on chantera les boulevards.—*Balzac, 'Esquisses Parisiennes.'*

The modern suburbs, over which Paris has spread of late years—Montrouge, La Glacière, Vaugirard, Grenelle, &c.—are absolutely without interest, and are scarcely likely to be visited by foreigners.

The suppression of the religious orders, who once occupied a third of the area of the town, has done more than anything else to remove the old landmarks in Paris, and many fine old monastic buildings have perished with their owners, who were such a mighty power before the Revolution. But in later years, the spirit of religion seems to have died in France, and the very churches are almost deserted now, except when any eminent preacher is announced, or a few fashionable churches, such as the Madeleine, S. Roch, or S. Thomas Aquin. A congregation of twenty is not unusual at high-mass in the metropolitan cathedral of Notre Dame, though many still receive the sacrament at the earlier service. The numberless priests often officiate to bare walls and empty chairs. Only, in the parish churches, poor women are still constantly seen buying their tapers at the door, and lighting them before the image of the Madonna, '*la Ménagère du Paradis,*' or some favourite saint, praying while they burn—a custom more frequent in Paris than anywhere else.

'On dit par jour quatre à cinq mille messes à quinze sols la pièce. Les Capucins font grâce de trois sols. Toutes ces messes innombrables ont été fondées par nos bons aïeux, qui, pour un rêve, commandoient à perpétuité le sacrifice non sanglant. Point de testament sans une fondation de messes; c'eût été une impiété; et les prêtres auroient refusé la sépulture à quiconque eût oublié cet article, ainsi que les faits anciens le prouvent.

'Entrez dans une église; à droite, à gauche, en face, en-arrière, de côté, un prêtre ou consacre, ou élève l'hostie, ou la mange, ou prononce l'*Ite, missa est.*'—*Tableau de Paris, 1782.*

The great Revolution changed the whole face of Paris so completely, that it is difficult to imagine it as it was before that time: but the many other revolutions have passed by, leaving few marks upon the town, seldom even affecting the daily life of the people for more than a few days. Thus Balzac writes after that of 1830:

'26 Sept.—Les rues ont repris leur aspect accoutumé; les cabriolets élégants, les voitures, les fashionables roulent ou courent comme ci-devant; et, sauf quelques arbres de moins, les boulevards sont toujours semblables à eux-mêmes. Les sommes destinées aux blessés s'encaissent, les blessures se guérissent, et tout s'oublie.'—*Lettres sur Paris.*

It will probably be remarked that there are far fewer idle waifs in Paris than in London. Industry is a passion—'Les Français changeraient les rochers en or, si on les laisserait faire,' was a saying of the minister Colbert. 'Dans ce Paris plein d'or et de misère,'¹ poverty is seldom apparent. Even in the Rue de Beaubourg and its side streets, which have the reputation of being the poorest parts of the city, there is an amount of movement and activity which is very different from the hunger-stricken inanimation of the poorer quarters in English cities.

An old proverb says that, 'Paris is the paradise of women, the purgatory of men, and the hell of horses.' But however true the first of these dictums may be, its bad reputation in the last instance has long been a tale of the past.

Absorbed in the pursuit of pleasure, setting the fashions of ladies' dress to the universe, Paris has probably had less influence upon literature or art than several of the other great capitals.

'Cette ville où il entre par tant de portes, et tous les jours, et incessamment, des bestiaux, de la farine, du lait, des poètes, et dont il ne sort que du fumier.'—*Alphonse Karr, 'Clovis Gosselin.'*

¹ Béranger.

But its political state has always penetrated the rest of Europe; it has never had a revolution without shaking the stability of other European powers.

'Ville qu'un orage enveloppe !
C'est elle, hélas ! qui nuit et jour
Réveille le géant Europe
Avec sa cloche et son tambour !
Sans cesse, qu'il veille ou qu'il dorme,
Il entend la cité difforme
Bourdonner sur sa tête énorme
Comme un essaim dans la forêt.
Toujours Paris s'écrie et gronde.
Nul ne sait, question profonde,
Ce qui perdrait le bruit du monde
Le jour où Paris se tairait.'

Victor Hugo, 'Les Voix Intérieures.'

The excitable nature of the French, their intense love of change, and their passion for everything noisy, naturally tends to revolutions, and, a revolution once effected, everything belonging to the last régime is swept away as soon as possible: buildings are pulled down, statues dashed to pieces, names recalling those lately adored are changed as unendurable, and their memories are insulted and dragged in the mire.

'En France, pays de vanité, aussitôt qu'une occasion de faire du bruit se présente, une foule de gens la saisissent; les uns agissent par bon cœur, les autres par la conscience qu'ils ont de leur mérite.'—*Chateaubriand.*

Nowhere is existence cheaper than at Paris for those who know how to manage. A bachelor who does not mind mounting five pairs of stairs may have a charming little apartment for about 1*l.* a week. At the smaller private hotels, an admirably furnished room, with breakfast, lights, and attendance, seldom comes to more than 1*l.* 10*s.* At the admirable Restaurants Duval, which are scattered everywhere over the town, an excellent dinner, with coffee and 'petit verre,' costs from 2 fr. to 2 fr. 50 c. Almost all the

museums and galleries are opened freely to the public, with a liberality unequalled in any other city of Europe. Carriages are reasonable, omnibuses ply in all directions, upon the most admirable and equitable of systems, and a complete circle of railways connects the city with its environs, containing a thousand charming spots, which the Parisian of the middle classes can choose for the point of the Sunday excursion which he almost invariably makes into the country.

‘Jamais un homme n’est parti de Paris gai ; ou il a perdu sa santé ou son argent ; ou il a laissé des attachemens qui peuvent difficilement se remplacer dans les autres pays, ou des connoissances intéressantes, qu’il est impossible de quitter sans regret. Qu’elle qu’en soit la raison, on est toujours triste en sortant de Paris.’—*Sherlock*, 1781.

‘Heureuse nation, qui avez de jolis appartemens, de jolis meubles, de jolis bijoux, de jolies productions littéraires, qui prenez avec fureur ces charmantes bagatelles, puissiez-vous prospérer longtemps dans vos jolies idées, perfectionner encore ce joli persiflage qui vous concilie l’amour de l’Europe, et toujours merveilleusement coëssés, ne jamais vous réveiller du joli rêve que berce mollement votre légère existence.’—*Tableau de Paris*.

DULL-USEFUL INFORMATION.

Travellers arriving late in Paris and leaving early the next morning by another line, may do well to sleep at one of the hotels near the *Gare du Nord*, such as *Hotel du Chemin de Fer du Nord* (good), opposite the station. Or they may prefer a hotel near the station of departure, such as—near the *Gare de l'Est* (for Strasbourg and Nancy or Basle), *Hotel de l'Europe* (good), 74 Boulevard de Strasbourg: *Hotel S. Laurent*, 4 Rue de Metz: *H. de Bâle*, 6 Rue de Metz: *H. de Strasbourg*, 78 Boulevard de Strasbourg; near the *Gare de Lyon*, *Hotel du Chemin de Fer de Lyon*; near the *Gare d'Orléans*, *H. du Chemin de Fer*, 8 Boulevard de l'Hôpital; near the *Gare Montparnasse* (for Chartres and Brittany), *H. de France et de Bretagne*, 1 Rue du Départ; near the *Gare S. Lazare* (for Rouen and Normandy), *H. Terminus*; *H. de Londres et New York*, 15 Rue du Havre; *H. Anglo-Américain*, 113 Rue S. Lazare.

Hotels for those staying in Paris.—The best are those on the western boulevards, in the Rue de Rivoli, Place Vendôme, Rue de la Paix, and their neighbourhood. In these hotels the price of bedrooms varies from 4 to 10 fr., according to the size and floor. Pension in winter is from 15 to 20 fr. a day. Hotels in the Rue S. Honoré are less expensive and often more comfortable—pension in winter from 10 to 15 fr. a day.

The four largest hotels are—*H. Continental*, 3 Rue de Castiglione, with a view of the Tuileries gardens; *Grand Hotel*, 12 Boulevard des Capucins, close to the new Opera House; *Grand Hotel du Louvre*, 170 Rue de Rivoli; *Terminus*, Gare S. Lazare.

Important and comfortable hotels are—H. *Bristol* (the hotel of travelling royalty), 3 and 5 Place Vendôme; H. *du Rhin*, 4 and 6 Place Vendôme; H. *Ritz*, 15 Place Vendôme; H. *Meurice*, 228 Rue de Rivoli; H. *Windsor*, 226 Rue de Rivoli; H. *Brighton*, 218 Rue de Rivoli; H. *Wagram*, 208 Rue de Rivoli; H. *Mirabeau*, 8 Rue de la Paix; H. *Westminster*, 11 and 13 Rue de la Paix; H. *de Hollande*, 20 Rue de la Paix; H. *Splendide*, 24 Rue de la Paix; H. *Chatham*, 17 Rue Daunou; H. *de l'Empire*, 7 Rue Daunou; H. *des Deux-Mondes*, 22 Avenue de l'Opéra; H. *de l'Amirauté*, 8 Rue Daunou; *Elysée Palace Hotel*, 103 Avenue des Champs Elysées.

Comfortable hotels for a long residence are—H. *S. James* (once the *Hotel de Noailles*), 211 Rue S. Honoré; H. *de Lille et d'Albion*, 223 Rue S. Honoré; H. *Richmond*, 11 Rue du Helder.

The hotels north of the boulevards or south of the Seine are much less expensive, and quite unfrequented by English.

Bachelors making a long stay in Paris may live very comfortably and reasonably at such small hotels as *Hotel Noel-Peter*, Rue d'Amboise; H. *de Rastadt*, 4 Rue Daunou, and many on the Quai Voltaire, and in the neighbouring streets. Travellers are never required to have luncheon or dinner in the Parisian hotels, but are generally expected to breakfast there.

Pensions abound. Amongst those well spoken of are *Raymond-Pognon*, 7 Rue Clement Marot; *Mme. Condat*, 18 Rue Clement Marot; *Benquet*, 10 Rue Chateaubriand; *Gaspard*, 35 Rue Cambon.

Restaurants.—The best as well as the most expensive restaurants are those on the boulevards and in the Palais Royal. Here a good dinner costs from 10 to 15 fr., exclusive of wine. Restaurants of high reputation are—*Voisin*, 16 Rue Cambon and 261 Rue S. Honoré; *Paillard*, 38 Boulevard des Italiens; *Durand*, 2 Place de la Madeleine. We may also mention *le Grand Vefour*, 79 Galerie Beaujolais,

Palais Royal; *De la Paix*, 5 Place de l'Opéra; *Café Cardinal*, 1 Boulevard des Italiens; *Bignon*, 32 Avenue de l'Opéra.¹

Travellers who are not connoisseurs will, however, probably be satisfied with the *Restaurants Duval*, which are admirably managed and very moderate in price. These establishments are scattered all over the town, and a list of them is found on the card which is presented to every one on entering, and on which the waitress (dressed in a costume) marks articles as they are ordered. Payment is made at a desk, three or four sous being left on the table for the attendant. Some of the most convenient Restaurants Duval are—194 Rue de Rivoli; 31 Avenue de l'Opéra; 27 Boulevard de la Madeleine; 10 Place de la Madeleine; 10 Boulevard Poissonnière; 21 Boulevard Montmartre; 26 Boulevard S. Michel (near Hotel de Cluny).

Voitures de Place, or Fiacres, cost—

INSIDE PARIS

From 6 A.M. in summer, from April 1 to September 30, and from 7 A.M. in winter to 12.30 P.M.

	The Course.		The Hour.	
	fr.	ct.	fr.	ct.
Of 2 places .	1	50	2	0
Of 4 places .	2	50	3	0

From 12.30 P.M. to 6 A.M. in summer, and to 7 A.M. in winter, from September 30 to April 1.

	The Course.		The Hour.	
	fr.	ct.	fr.	ct.
Of 2 places .	2	25	2	50
Of 4 places .	3	0	3	50

OUTSIDE THE FORTIFICATIONS

(In the Bois de Boulogne, Bois de Vincennes, &c.)

	The Course or Hour.		Return Fare.	
	fr.	ct.	fr.	ct.
Of 2 places .	2	50	1	0
Of 4 places .	3	0	2	0

Those who engage a carriage by the hour should always ask a coachman for his number, and keep it in case of difficulties.

¹ Cafés were introduced from the East under Louis XIV.

Omnibuses.—The fares in all Parisian omnibuses are the same, for any distance whatever within the barriers—30 c. inside, 15 c. outside. If no omnibus runs to the exact point a traveller wishes to reach, he demands *correspondance* (permission to change from one line to another) on entering a vehicle. Receiving a ticket, he will be set down at the point where the two lines cross, and the ticket will give him a prior right to a seat in the corresponding omnibus, and, in some cases, free him from a second payment. There are tramway-lines to S. Cloud, Versailles, and other places in the suburbs.

Theatres.—Tickets for theatres may be purchased beforehand at a *bureau de location*, where a plan of the theatre is shown. Seats secured thus are slightly more expensive than those demanded *au bureau* (at the door). The most important theatre is the Théâtre Français on the S.W. of the Palais Royal.

The performances of the Opera take place on Mondays, Wednesdays, and Fridays, and, in the winter, on Saturdays also.

History.—The founder of the *Merovingian dynasty* (of which few monarchs resided at Paris) was Clovis, *c.* 496. The *Carlovingian dynasty* was founded by Pepin-le-Bref, 752. This dynasty was deposed, after the Norman invasion of 885, and the crown given to Count Eudes, who founded the Capetian dynasty, unbroken, in its male descent, for nearly five hundred years. From this time France was ruled by—

Hugues Capet, 987.
 Robert II. (le Pieux), 1031.
 Henri I., 1031.
 Philippe I., 1060.
 Louis VI. (le Gros), 1108.
 Louis VII. (le Jeune), 1137.
 Philippe II. (Auguste), 1180.
 Louis VIII. (le Lion), 1223.
 Louis IX. (S. Louis), 1226.

Philippe III. (le Hardi), 1270.
 Philippe IV. (le Bel), 1285.
 Louis X. (le Hutin), 1314.
 Philippe V. (le Long), 1316.
 Charles IV. (le Bel), 1322.

House of Valois :—

Philippe VI., 1328.
 Jean (le Bon), 1350.
 Charles V. (le Sage), 1364.
 Charles VI. (le Bien-aimé), 1380.
 Charles VII., 1422.
 Louis XI., 1461.
 Charles VIII., 1483.
 Louis XII. (Père du peuple), 1498.
 François I., 1515.
 Henri II., 1547.
 François II., 1559.
 Charles IX., 1560.
 Henri III., 1574.

House of Bourbon :—

Henri IV., 1589.
 Louis XIII., 1610.
 Louis XIV., 1643.
 Louis XV., 1715.
 Louis XVI., 1774.

Republic.—Sept. 22, 1792–1799.

Napoleon I.—First Consul, Dec. 25, 1799.

Emperor, Dec. 2, 1804.

House of Bourbon :—

Louis XVIII., 1814.
 Charles X., 1824.

Louis Philippe (d'Orléans), 1830.

Republic, 1848–1852.

Napoleon III.—President, Dec. 20, 1848.

Emperor, Dec. 2, 1852.

Republic proclaimed, Sept. 4, 1870.

CHAPTER I.

THE TUILERIES AND LOUVRE.

THOSE who visit Paris now, and look down the avenues of the Champs Elysées and gardens which lead to nothing at all, or mourn over the unmeaning desolate space once occupied by the central façade of the Tuileries, can scarcely realise the scene as it was before the Revolution of 1871. Then, between the beautiful chestnut avenues, across the brilliant flowers and quaint orange trees of the gardens, beyond the sparkling glory of the fountains, rose the majestic façade of a palace, infinitely harmonious in colour, indescribably picturesque and noble in form, interesting beyond description from its associations, appealing to the noblest and most touching recollections, which all its surroundings led up to and were glorified by, which was the centre and soul of Paris, the first spot to be visited by strangers, the one point in the capital which attracted the sympathies of the world.

It is all gone now. Malignant folly ruined it : apathetic and narrow-minded policy declined to restore and preserve it.

Till the beginning of the XVI. c. the site of the Tuileries was occupied by a manufactory of tiles, which existed in some of the open grounds belonging to the *courtille* of the Hospital of the Quinze Vingts, founded in the middle of the XIII. c. on a site which is now crossed by the Rue de Rivoli.

‘This Pallace is called Tuilleries, because heretofore they used to burn tile there, before the Pallace was built. For this French word

Tuillerie doth signifie in the French a place for burning of tile.—*Coryat's 'Crudities,' 1611.*

It was in 1518 that Louise de Savoie, Duchesse d'Angoulême, mother of François I., finding the Hôtel des Tournelles an unhealthy residence, on account of its neighbourhood to the great drain of the Marais, obtained the Tuileries—*terra Tegulariorum*—from her son, with the neighbouring villa of Nicolas de Neufville, Secrétaire des Finances. Louise died in 1531, and her villa continued to be a prize given to favourites in the royal household, till Catherine de Medicis greatly enlarged the domain of the Tuileries by purchase, and employed Philibert Delorme to build a magnificent palace there. He erected the façade towards the gardens, till 1871 the admiration of Europe, and his work—'le grand avant-corps du milieu'—was continued by Jean Bullant, who built the pavilions at either end of his façade. This was continued by Du Cerceau under Henri IV. to the Pavillon de Flore, close to the site then occupied by the Porte Neuve and the circular Tour du Bois belonging to the city walls, which ran behind the palace to the Porte S. Honoré, across the present site of the Place du Carrousel. Du Cerceau also continued the south side of the palace from the Pavillon de Flore, parallel with the Seine, interrupting the line of the city walls by great galleries which connected his building with the Louvre. The space on the north still continued to be unoccupied, except by the detached buildings of the Grande Ecurie, until the north side of the palace, with the Pavillon de Marsan towards the Rue de Rivoli, was built for Louis XIV. by Leveau and his son-in-law, François d'Orbay. Under the second empire the Tuileries was finally united on the north side with the Louvre, with which it thenceforth formed one vast palace. The Pavillon de Flore was rebuilt 1863-68.

The Tuileries was seldom inhabited by royalty till the present century. Under Louis XIV. Versailles became the royal residence. Louis XV. spent some time at the Tuileries

during his minority and the regency, and comical are the accounts of the way in which his governess, Mme. de Ventadour, faced there the difficulties of his education.

‘Un jeune enfant, né d’une pauvre famille, et de l’âge de Louis XV., fut choisi pour son compagnon d’étude, et devint l’émule de ce roi, qui le prit en amitié. Chaque fois que Louis XV. manquait à ses devoirs, négligeait ses études, on punissait ou fouettait son petit ami. Ce moyen inique eut peu de succès.’—*Mémoires de Duclos*.

After he grew up Louis XV. always resided at Versailles. Louis XVI. lived either at Versailles or S. Cloud, till he was brought to Paris as a prisoner to find the palace almost unfurnished. ‘Tout y manquait, lits, tables, chaises, et jusqu’aux objets les plus nécessaires de la vie.’ In a few days some of the furniture of the royal apartments at Versailles was brought to Paris, and the royal family then established themselves—the king, queen, and royal children in the central apartments on the ground floor and entresol of the left wing, Mme. de Lamballe on the ground floor, and Madame Elisabeth on the first floor of the Pavillon de Flore. Thus accommodated, they were compelled to reside at the Tuileries from October 6, 1789, to August 10, 1792. After the execution of Louis XVI. (condemned at the Manège) the Convention held its meetings at the Tuileries, till it was replaced by the Conseil des Anciens in 1796.

On February 1, 1800, Bonaparte came to reside at the Tuileries, which still bore placards inscribed with ‘10 Août, 1792. La royauté en France est abolie et ne se relèvera jamais.’ ‘Eh bien, Bourienne, nous voilà donc aux Tuileries. Maintenant il faut y rester,’ were the first words of the future emperor to his faithful secretary on arriving. Henceforward regiments defiled through the court of the Tuileries every five days.

‘C’est là que Bonaparte se laissait voir aux troupes et à la multitude toujours pressée d’accourir sur ses pas ; maigre, pâle, penché sur son cheval, il intéressait et frappait à la fois, par une beauté grave et

triste, par une apparence de mauvaise santé dont on commençait à s'inquiéter beaucoup, car jamais la conservation d'un homme n'avait été autant désirée que la sienne.'—*Thiers*.

The *fleurs-de-lis* were now picked out of the furniture of the Tuileries, and replaced by the bee of the Bonapartes. In the chapel Napoleon I. was married by Cardinal Fesch to Josephine (who had long been his wife by the civil bond), Berthier and Talleyrand being witnesses; in the palace he received Pius VII., who was given the Pavillon de Flore as a residence; thence he went to his coronation; there the different marriages of the imperial brothers and sisters took place; there the divorce of Josephine was pronounced; and there, in 1812, when intending to unite the Tuileries to the Louvre, he especially bade the architect to prepare vast apartments for the vassal sovereigns who would form part of his cortège on his triumphant return from Russia!

Napoleon I. fell, but the Tuileries continued to be the habitual seat of the executive power till 1870. At the Restoration of 1814 the last survivor of the five prisoners of the Temple, the Duchesse d'Angoulême, was received there by two hundred ladies dressed in white embroidered with the Bourbon lily. There she watched over the last hours of Louis XVIII., and there, through the reigns of Louis XVIII. and Charles X., she lived apart from the dissipations of the Court, in a room hung with white velvet, upon which lilac daisies had been worked by the hands of her mother and Madame Elisabeth, and in which, in an oratory, she kept the memorials of their last days—the cap which the queen had made with her own hands to wear at her trial; the handkerchief torn from the bosom of Madame Elisabeth on the scaffold; the coat, white cravat, and black silk waist-coat in which Louis XVI. had gone to death—all preserved in a drawer of the rude bench on which her brother had died.

Another revolution, and the numerous members of the

Orleans family crossed the road from the Palais-Royal to reside at the Tuileries. Louis Philippe at once began to prepare for a revolution by making a fosse concealed by lilacs and screened by an iron balustrade along the garden front of the palace. But eighteen years of alternations of joy and mourning, public sympathy and unpopularity, were allowed to pass over the family, increasing the respect felt for the virtues of Marie-Amélie, and the want of confidence in the feeble king, before the end came in February 1848, two months after Louis Philippe had lost his right hand and directing moral influence in his strong-minded sister, Madame Adélaïde, who died in the Pavillon de Flore, December 31, 1847. As King Louis Philippe passed out of the Tuileries into exile he uttered on the threshold the significant last words of his reign, 'Tout comme Charles Dix !'

From the time of the sudden death of the young Duc d'Orléans, July 13, 1842, his widow had lived for six years in the apartment which had belonged to him in the Pavillon de Marsan, turning it into a sanctuary.

'Pas un meuble ne fut changé de place; pas un objet ne fut enlevé; près de la cheminée était un grand fauteuil, sur lequel le prince avait jeté, tout déplié, le numéro du *Journal des Débats* du même jour, et ce journal ne fut pas relevé pendant six ans; le lit était défait, on ne le fit pas; la malle préparée pour le voyage de Plombières, où le duc devait aller retrouver la duchesse, resta ouverte.'—*Imbert de S. Amand.*

After the flight of the rest of the royal family on February 24, 1848, the Duchess, with her two children, escorted by her faithful brother-in-law, the Duc de Nemours, left the Tuileries to make her futile claim upon the protection and sympathy of the Chamber of Deputies. In the after sack of the Tuileries her rooms and the chapel were the only apartments respected. Two cartloads of the finest Sèvres china alone were destroyed, and the Orleans collection of pictures was cut to pieces.

On January 1, 1852, the second empire made its triumphal entry into the Tuileries in the person of Louis Napoleon. There on January 29, 1853, he was affianced to the beautiful Comtesse de Téba; there the Prince Imperial was born, March 16, 1856; there the empress, long the idol of fickle France, heard of the misfortune of Sedan; and thence she fled from the fury of the mob on September 4, 1870. The apartments of Napoleon III. and the Empress Eugénie were situated between the Pavillons de l'Horloge and de Flore.¹

No sovereign should ever again inhabit the Tuileries. The palace, which had been four times already attacked by the people of Paris (June 20, 1792; August 10, 1792; July 29, 1830; February 24, 1848), was wilfully ruined by the Commune—by barrels of petroleum and gunpowder placed in the different rooms—May 23, 1871, after the troops from Versailles had entered the city. Internally, it was completely destroyed, but the walls, roofless and gutted, remained nearly entire, and the beautiful central pavilion of Philibert Delorme was almost entirely uninjured. Yet, through want of energy for their restoration, these, by far the most interesting ruins in France, were razed to the ground, and its greatest ornament and its central point of interest were thus lost to Paris for ever. The site of the palace is now occupied by the *Jardin du Carrousel*, "ornamented" by a too demonstrative monument to Gambetta, "the fiery tribune," erected in 1888; the statue by Aubé, the architecture by Boileau.

All that remains of the past now is the Tuileries garden, with its great orange trees in tubs and its vast population of statues. Most of these date from the Revolution; but the older statues, brought hither from the gardens of Marly, are of the time of Louis XIV., and several of them deserve notice as works of art, though the best have been recently removed to the Louvre. Of those which remain, the lion

¹ Mme. Carette, *Souvenirs Intimes*.

of *Barye*, the Hercules of *Bosio*, and the Phidias of *Pradier*, are perhaps the most remarkable. It was behind the statue of Venus Pudica, at one of the angles of the principal avenue, that Henri concealed himself when he fired upon Louis Philippe, July 29, 1846. The finest of all the sculptures are the equestrian statues by Antoine Coysevox, brought from Marly, and now placed on either side of the entrance from the Place de la Concorde.

‘Ces deux admirables groupes, *La Renommée* et *Mercury*, étaient taillés dans deux énormes blocs de marbre, par l’artiste lui-même, qui en avait fait les modèles et qui inscrivit sur la plinthe du *Mercury*: *Ces deux groupes ont été faits en deux ans.*’—*Paul Lacroix*, ‘*Dix-huitième Siècle.*’

The original plan of the gardens, as laid out by Regnard under Louis XIII. and afterwards by Levau and D’Orbay, was much altered by Lenôtre, with a judgment which time completely justified.

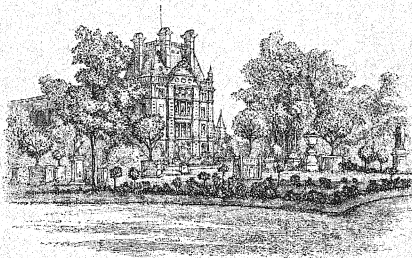
‘Il a eu l’attention de ne commencer le *couvert* du jardin qu’à quatre-vingt deux toises de la façade du palais, pour laisser jouir cet édifice d’un air salubre, et il a enrichi le sol de cette partie découverte par des parterres de broderies à compartiments, entremêlés de massifs de gazon, qui peuvent être regardés comme autant des chefs-d’œuvres. —*Blondel.*

The portion of the gardens nearest the Champs Elysées is laid out in groves of chestnut trees. There is a tradition that one of these trees heralds spring by flowering on March 22, on which day orthodox Parisians go to look for the phenomenon. It was here that Louis XIII. fired so carelessly at little birds that he sent his shot into Anne of Austria’s hair.¹

On either side of the gardens are raised terraces. That on the south above the Seine formerly ended in the handsome *Porte de la Conférence* (on the walls of Charles IX.), which was destroyed in 1730. It derived its name from the Spanish ambassadors having entered there to confer with

¹ See Memoirs of Lord Herbert of Cherbury, Ambassador in France.

Mazarin about the marriage of Maria Theresa with Louis XIV. The north terrace, above the Rue de Rivoli, is still one of the most popular promenades in Paris. Its western end, being the warmest and sunniest part of the garden, has obtained the name of *La Petite Provence*. Here it was that Louis XV. first saw Mlle. de Romans, brought hither as a beautiful little girl to see the show of the king's entry, sent to inquire at the lemonade stall (existing then as now) who



THE GARDENS OF THE TUILERIES.

she was, and then took her away from her parents to become his mistress and mother of the Abbé de Bourbon¹—a child who was taken away from her soon after his birth at Versailles, and for whom she searched vainly for fifteen years. Along this same *Terrasse des Feuillants* his grandson, Louis XVI., and his family, escaped from the Tuileries on the terrible August 10, 1792, to take refuge in the National Assembly, then held in the Manège or riding-school, which

¹ Mme. Campan, *Anecdotes*.

joined the old buildings of the Couvent des Feuillants. Only two of the queen's ladies were permitted to accompany them, Mme. de Lamballe as being a relation, and Mme. de Tourzel as being governess of the Children of France.

' Dans le trajet à pas lents du palais aux Feuillants, Marie Antoinette pleure, elle essuie ses larmes et pleure encore. A travers la haie des grenadiers suisses et des grenadiers de la garde nationale, la populace l'entoure et la presse de si près que sa montre et sa bourse lui sont volées. Arrivée vis-à-vis le café de la Terrasse, c'est à peine si la reine s'aperçoit qu'elle enfonce dans des tas de feuilles. "Voilà bien des feuilles," dit le roi; "elles tombent de bonne heure cette année!" Au bas de l'escalier de la Terrasse, hommes et femmes, brandissant des bâtons, barrent le passage à la famille royale. "Non!" clame la foule, "ils n'entreront pas à l'Assemblée! Ils sont la cause de tous nos malheurs; il faut que cela finisse! A bas! à bas!" La famille passe enfin.—*De Goncourt, 'L'Hist. de Marie-Antoinette.'*

Nothing remains now of the old convent of the Feuillants (destroyed to make the Rue de Rivoli), which gave the terrace its name, and where the royal family spent the days from August 10 to 13 (when they were taken to the Temple) in cells, beneath which the people constantly demanded the death of the queen with cries of 'Jetez-nous sa tête!' ¹

Close to the Terrasse des Feuillants is the *Allée des Orangers*, where orange trees in tubs, many of them historic trees of great age, are placed in summer. In the groves of trees between this and the southern terrace are two hemicycles of white marble—*Carrés d'Atalante*—which are interesting as having been erected from a fancy of Robespierre in 1793, that the old men might sit there to watch the floral games of youth.

In the gardens, where Horace Walpole was so surprised to find in reality the lopped trees and clipped and trimmed nature portrayed in the pictures of Watteau, we may recall many of the scenes of which those and other pictures of the

¹ Lettre de M. Aubier.

time are perhaps the best existing record. Here Louis XIII. as a boy was taught to build little fortresses. Here Arthur Young (January 1790) saw the Dauphin (Louis XVII.), 'a pretty good-natured-looking boy of five or six years old,' at work with his little rake and hoe in his miniature railed-off garden, but not without a guard of two grenadiers. Karamsin describes the Dauphin as led by the Princesse de Lamballe in the Tuileries gardens—'an angel of beauty and innocence, jumping and skipping in a dark-coloured vest, with the blue ribbon across his shoulder.' Here also, of the early days of the Revolution, Chateaubriand wrote:—

'Le palais des Tuileries, grande geôle remplie de condamnés, s'élevait au milieu des fêtes de la destruction. Les sentenciés jouaient aussi en attendant la *charrette*, la *tonde*, la *chemise rouge* qu'on avait mise sécher, et l'on voyait à travers les fenêtres les éblouissantes illuminations du cercle de la reine.'—*Mémoires d'Outre-Tombe*.

Here also it was that (March 20, 1811) the vast breathless multitude waited for the sound of the guns which were to announce the birth of a child of Napoleon and Marie Louise, and burst into a shout of joy when the twenty-second gun made known that the child was a son—the King of Rome.

'Une tradition qui demeurera éternellement vivante, sera celle du 20 mars 1811, lorsque le premier coup de canon annonça enfin que Marie-Louise était mère. . . . A ce premier retentissement, tout ce qui marchait s'arrêta . . . tout. Dans une seconde, la grande ville fut frappée de silence comme par enchantement. . . . Le mot d'affaires le plus important, la parole d'amour la plus délirante, tout fut suspendu . . . et sans le retentissement du canon, on aurait cru être dans cette ville des Mille et une Nuits, qu'un coup de baguette pétrifia. . . . Puis un vingt-deuxième coup tonna enfin dans le silence ! . . . Alors *un seul cri, un seul !* . . . mais poussé par un million de voix, retentit dans Paris et fit trembler les murs de ce même palais où venait de naître le fils du héros, et autour duquel la foule était si pressée, qu'un moucheron n'aurait pu se poser en terre.'—*Mémoires de la Duchesse d'Abrantès*.

A similar crowd waited here, March 16, 1856, for the birth of the brave and unfortunate prince who was the son of Napoleon III. and Eugénie de Guzman.

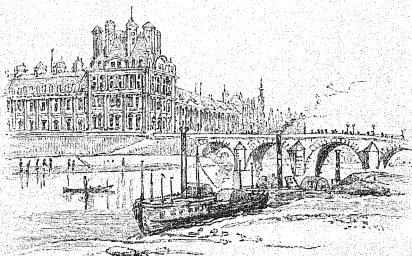
In the palace which looked upon the garden Napoleon II. at five years old had been taught to 'représenter noblement et avec grâce,' receiving a mimic Court every Sunday.

But all the memories of the Tuileries sink into insignificance compared with those which surround the events of 1792. Weber, 'frère de lait' of Marie Antoinette, describes how he was driving by the Seine on the afternoon of June 20.

'Revenant le long du quai, j'ai vu la porte vis-à-vis le Pont-Royal ouverte; et tout le monde y entrant, je suis descendu de voiture et je me suis mêlé à la foule, ne doutant pas qu'il n'y eût là beaucoup d'honnêtes gens prêts à se jeter dans le château pour défendre les jours du roi, s'ils étaient menacés; et en effet j'en ai trouvé un grand nombre. J'ai demandé à plusieurs combien ils étaient; ils m'ont répondu, "Six à sept cents." Il y avait quarante mille bandits! Au reste, à peine entré dans le jardin, je n'ai plus vu l'image du danger. Un triple rang de gardes nationales, les deux derniers ayant la baïonnette au bout du fusil, bordait la terrasse, depuis la porte du Pont-Royal jusqu'à celle vis-à-vis S. Roch. Les bandits défilaient assez paisiblement: quelques pelotons seulement s'arrêtaient de temps en temps sous les fenêtres des appartements royaux, agitant leurs armes, et criant: *A bas Veto! Vive la nation!* J'ai entendu un de ceux qui portaient les armes les plus horribles et dont la bonne physionomie contrastait singulièrement avec son costume féroce, dire en voyant les fenêtres du roi fermées: *Mais pourquoi dont ne se montre-t-il pas? De quoi a-t-il peur ce pauvre cher homme? Nous ne voulons pas lui faire du mal.* J'ai entendu répéter cet ancien propos, *On le trompe;* un autre répliquait: *Mais aussi pourquoi croit-il plutôt six hommes que sept cent quarante-cinq? On lui a donné un veto, il ne sait pas le gouverner.* Une machine énorme, taillée comme les tables de la loi de Moïse, et sur laquelle était écrite en lettres d'or la déclaration des droits de l'homme, était la grande relique de la procession. A côté des femmes qui portaient des sabres et des broches, on voyait des hommes porter des branches d'olivier. Les bonnets rouges étaient par milliers, et à chaque fusil ou à chaque pique pendait une banderole sur laquelle on lisait: *La constitution ou la mort!*'

Later in the day the masses of the people advanced

upon the palace. The guard then fraternised with the invaders, and a cannon was pointed at the inner entrance of the king's apartments. Louis XVI., perfectly calm in the midst of danger, urged Marie Antoinette to secure her children, and, followed only by his heroic sister Elisabeth, who insisted upon sharing his fate, went down to the entrance. 'Let them think I am the queen,' said the princess, as they shouted for the head of Marie Antoinette, 'that she may have time to escape.'



THE TUILERIES AND THE PONT-ROYAL.

"'Toute défense est inutile," dit le roi ; "il n'y a plus qu'un parti à prendre, c'est de leur ouvrir la porte et de se présenter avec calme," et en même temps il ordonna au suisse Edouard d'ouvrir. Celui-ci obéit, et toute cette foule, qui croyait le monarque caché, manifesta un instant de surprise. Ses amis profitent de ce moment pour le faire monter sur un entablement où il fût moins exposé aux fureurs individuelles de ceux qui en voulaient à sa vie. Ce fut M. de Bougainville qui imagina cet expédient. M. Deloche et ses autres amis se pressent autour de cette tablette et lui font un rempart. Le spectacle qui se présentait alors devant le roi était horrible. Du milieu de cette populace innombrable, formée d'hommes de tous les pays, mais plus particulièrement de gens sans aveu des contrées méridionales, il voyait s'élever trois

espèces d'enseignes, l'une formée d'un fer qui ressemblait à la machine fameuse appelée guillotine, avec cette inscription : "Pour le tyran." La seconde représentait une femme à une potence, avec ces mots : "Pour Antoinette." Sur la troisième, on voyait un morceau de chair en forme de cœur, cloué à une planche, avec cette inscription : "Pour les prêtres et les aristocrates."

"Pendant près de quatre heures, ceux qui marchaient sous ces épouvantables étendards dirigèrent, pardessus les têtes du groupe, leurs piques vers le roi, en lui disant de sanctionner le décret contre les prêtres, à peine de déchéance ou de mort, et il répondit constamment : "Je renoncerais plutôt à la couronne que de participer à une pareille tyrannie des consciences." Pour prouver sa résignation, il se laissa, en disant ces mots, placer le bonnet rouge sur la tête par un très-beau jeune homme, nommé Clément.

"On lui présenta une bouteille en lui proposant de boire aux patriotes. "Cela est empoisonné," lui dit tout bas son voisin, et il répliqua : "Eh bien, je mourrai sans sanctionner." Il boit sans hésiter. "On a voulu seulement effrayer Votre Majesté," lui dit quelque temps après un grenadier de la garde nationale, croyant qu'il avait besoin d'être rassuré. "Vous voyez qu'il est calme," lui dit le roi en lui prenant la main et la mettant sur son cœur ; "on est tranquille en faisant son devoir."—*Beaulieu, 'Essais historiques.'*

Mme. Campan describes the scene in the interior of the Palace.

"La reine n'avait pu parvenir jusqu'au roi ; elle était dans la salle du conseil, et on avait eu de même l'idée de la placer derrière la grande table, pour la garantir, autant que possible, de l'approche de ces barbares. Dans cette horrible situation, conservant un maintien noble et décent, elle tenait le dauphin devant elle, assis sur la table. Madame était à ses côtés ; Mme. la Princesse de Lamballe, la Princesse de Tarante, Mmes. de Roche-Aymon, de Tourzel et de Mackau l'environnaient. Elle avait attaché à sa tête une cocarde au trois couleurs, qu'un garde nationale lui avait donnée. Le pauvre petit dauphin était, ainsi que le roi, affublé d'un énorme bonnet rouge. La horde défila devant cette table ; les espèces d'étendards qu'elle portait étaient des symboles de la plus atroce barbarie. Il y en avait un qui représentait une potence à laquelle une méchante poupée était suspendue ; ces mots étaient écrits au bas : *Marie-Antoinette à la lanterne*. Un autre était une planche sur laquelle on avait fixé un cœur de bœuf, autour duquel était écrit : *Cœur de Louis XVI*.

"L'une des plus furieuses jacobines qui défilaient avec ces miser-

ables s'arrêta pour vomir mille imprécations contre la reine. Sa Majesté lui demanda si elle l'avait jamais vue : elle lui répondit que non ; si elle lui avait fait quelque mal personnel : sa réponse fut la même ; mais elle ajouta : "C'est vous qui faites la malheur de la nation." "On vous l'a dit," reprit la reine, "on vous a trompée. Epouse d'un roi de France, mère du dauphin, je suis Française, jamais je ne reverrai mon pays, je ne puis être heureuse ou malheureuse qu'en France ; j'étais heureuse quand vous m'aimiez." Cette mégère se mit à pleurer, à lui demander pardon, à lui dire : "C'est que je ne vous connaissais pas ; je vois que vous êtes bien bonne."

"Il était huit heures quand le palais fut entièrement évacué.—*Mémoires.*

Yet the horrors of this terrible day paled before those of August 10, 1792.

'A minuit, le tocsin se fit entendre aux Cordeliers : en peu d'instants il sonna dans tout Paris. On battit la générale dans tous les quartiers ; le bruit du canon se mêlait, par intervalles, à celui des tambours. Les séditieux se rassemblèrent dans les sections ; les troupes de brigands accouraient de tous côtés. Des assassins, armés de poignards n'attendaient que le moment de pénétrer dans la pièce qui renfermait la famille royale, et de l'exterminer. Les colonnes factieuses s'ébranlèrent et se mirent en marche sans rencontrer d'obstacles. Un officier municipal avait anéanti, de sa propre autorité, la plupart des dispositions de défense. Le Pont-Neuf, dégarni de troupes et de canons, laissait aux séditieux toute la facilité de marcher sur le château. Des pelotons de troupes, distribués dans le jardin, dans les cours et dans l'intérieur du palais, étaient alors la seule ressource ; encore n'avaient-ils pour diriger leurs mouvement aucun chef expérimenté. Les officiers qui les commandaient, tirés de la bourgeoisie de Paris et presque tous de professions étrangères au métier des armes, n'avaient point cette connaissance de la tactique, ni cette résolution que demandaient les conjonctures.—*Hue, 'Mémoires.'*

'Les suisses étaient rangés comme de véritables murailles, et dans ce silence militaire qui contrastait avec la rumeur perpétuelle de la garde bourgeoise ; le roi fit connaître à M. de J., officier de l'état-major, le plan de défense que le général Vioménil avait préparé. M. de J. me dit après cette conférence particulière : "Mettez dans vos poches vos bijoux et votre argent : nos dangers sont inévitables, les moyens de défense sont nuls ; ils ne pourraient se trouver que dans la vigueur du roi, et c'est la seule vertu qui lui manque."

'A une heure après minuit, la reine et Madame Elisabeth dirent

qu'ils allaient se coucher sur un canapé dans un cabinet des entresols, dont les fenêtres donnaient sur la cour des Tuileries.

‘La reine me dit que le roi venait de lui refuser de passer son gilet plastronné, qu’il y avait consenti le 14 juillet, parce qu’il allait simplement à une cérémonie, où l’on pouvait craindre le fer d’un assassin ; mais que dans un jour où son parti pouvait se battre contre les révolutionnaires il trouvait de la lâcheté à préserver ses jours par un semblable moyen.

‘Pendant ce temps, Madame Elisabeth se dégageait de quelques vêtements qui la gênaient pour se coucher sur le canapé ; elle avait ôté de son fichu une épingle de cornaline, et avant de la poser sur la table elle me la montra, et me dit de lire une légende qui y était gravée autour d’une tige de lis. J’y lus ces mots : *Oubli des offenses, pardon des injures*. “Je crains bien,” ajouta cette vertueuse princesse, “que cette maxime ait peu d’influence parmi nos ennemis, mais elle ne doit pas nous en être moins chère.”

‘La reine m’ordonna de m’asseoir auprès d’elle ; les deux princesses ne pouvaient dormir ; elles s’entretenaient douloureusement sur leur situation, lorsqu’un coup de fusil fut tiré dans la cour. Elles quittèrent l’une et l’autre le canapé en disant : “Voilà le premier coup de feu ; ce ne sera pas malheureusement le dernier ; montons chez le roi.” La reine me dit de la suivre ; plusieurs de ses femmes vinrent avec moi.—*Mme. Campan, ‘Mémoires.’*

‘Entre quatre et cinq heures du matin, la reine et Madame Elisabeth étaient dans le cabinet du conseil. L’un des chefs de légion entra, “Voilà,” dit-il aux deux princesses, “voilà votre dernier jour ; le peuple est le plus fort : quel carnage il y aura.” “Monsieur,” répondit la reine, “sauvez le roi, sauvez mes enfants.” En même temps, cette mère éplorée courut à la chambre de Monsieur le Dauphin : je la suivis. Le jeune prince s’éveilla ; ses regards et ses caresses mêlèrent quelque douceur aux sentiments douloureux de l’amour maternel. “Maman,” dit Monsieur le Dauphin en baisant les mains de la reine, “pourquoi feraient-ils du mal à papa ? il est si bon !” —*Hue, ‘Mémoires.’*

‘La reine vint nous dire qu’elle n’espérait plus rien ; que M. Mandat, qui s’était rendu à l’hôtel de ville pour avoir de nouveaux ordres, venait d’être assassiné, et que sa tête était promenée dans les rues. Le jour était venu ; le roi, la reine, Madame Elisabeth, Madame et le Dauphin descendirent pour parcourir les rangs des sections de la garde nationale : on cria *Vive le roi !* dans quelques endroits. J’étais à une fenêtre du côté du jardin ; je vis des canonniers quitter leurs postes et s’approcher du roi, lui mettant le poing sous le nez en l’insultant par les plus grossiers propos. MM. de Salvart et de Briges les éloignèrent avec vigueur. Le roi était pâle, comme s’il avait cessé d’exister. La famille royale rentra ; la reine me dit que tout

était perdu ; que le roi n'avait montré aucune énergie, et que cette espèce de revue avait fait plus de mal que de bien. . . . Pendant ce temps les bandes nombreuses des faubourgs, armées de piques et de coutelas, remplissaient le Carrousel et les rues adjacentes aux Tuileries. Les sanguinaires Marseillais étaient à leur tête, les canon braqués contre le château. Dans cette extrémité, le conseil du roi envoya M. Dejoly, ministre de la justice, vers l'Assemblée, pour lui demander d'envoyer au roi une députation qui pût servir de sauvegarde au pouvoir exécutif. Sa perte était résolue : on passa à l'ordre du jour. A huit heures le département se rendit au château ; le procureur-syndic, voyant que la garde intérieure était prête à se réunir aux assaillants, entra dans le cabinet du roi, et demanda à lui parler en particulier.—*Mme. Campan, 'Mémoires.'*

'M. Roederer se joignit aux ministres du roi, et d'un commun accord, tous le conjurèrent de se sauver avec sa famille et de se réfugier dans le sein de l'Assemblée nationale. "Ce n'est que là, sire," dit M. Roederer, "au milieu des représentants du peuple, que Votre Majesté, que la reine, que la famille royale peuvent être en sûreté. Venez, fuyons : encore un quart d'heure, et la retraite ne dépendra peut-être plus de nous." Le roi hésitait ; la reine témoignait le plus vif mécontentement. "Quoi !" disait-elle, "nous sommes seuls, personne ne peut agir . . ." "Oui, madame, seuls ; l'action est inutile, la résistance impossible."—*Montjoie, 'Hist. de Marie-Autoinette.'*

'Les commissaires, s'apercevant que toutes les personnes qui, par devoir ou par zèle, s'étaient réunies dans les appartements de leurs Majestés, résolues de les défendre ou de périr avec elles, se disposaient à les accompagner, firent tous leurs efforts pour s'y opposer Roederer s'adressant tantôt au roi, tantôt à la reine, leur représentait avec chaleur qu'un "tel cortège, irritant encore plus la fureur du peuple, ne pouvait qu'ajouter à leurs dangers." Leurs Majestés ne songèrent qu'à celui auquel se dévouaient leurs serviteurs fidèles ; et, ne prévoyant point le péril plus grand encore auquel ils allaient rester exposés, nous priaient tous avec instance de ne pas les suivre.'—*Weber, 'Mémoires.'*

'La reine n'emmena avec elle que Mme. la princesse de Lamballe et Mme. de Tourzel. La princesse de Tarente et Mme. de Roche-Aymon se désolaient d'être laissées aux Tuileries. Elles descendirent ainsi que toute la chambre dans l'appartement de la reine.

'Nous vîmes défiler la famille royale entre deux haies formées par les grenadiers suisses et ceux des bataillons des Petits-Pères et des Filles-Saint-Thomas. Ils étaient si pressés par la foule que pendant ce court trajet la reine fut volée de sa montre et de sa bourse. Un

homme d'une stature épouvantable et d'une figure atroce, tel qu'on voit à la tête de toutes les insurrections, s'approche du dauphin que la reine tenait par la main, l'enlève et le prend dans ses bras. La reine fit un cri d'effroi, et fut près de s'évanouir. Cet homme lui dit : "N'ayez pas peur, je ne veux pas lui faire de mal : " et il le lui rendit à l'entrée de la salle.

Les assaillants ignoraient que le roi et sa famille se fussent rendus au sein de l'assemblée ; et ceux qui défendaient le palais du côté des cours l'ignoraient de même : on a présumé que s'ils en eussent été instruits le siège n'eût pas eu lieu.

Les Marseillais commencent par chasser de leurs postes plusieurs Suisses, qui cèdent sans résistance ; quelques-uns des assaillants se mettent à les fusiller ; les officiers suisses, outrés de voir ainsi tomber leurs soldats, et croyant, peut-être, que le roi était encore aux Tuileries, ordonnent à un bataillon de faire feu. Le désordre se met parmi les agresseurs, le Carrousel est nettoyé en un instant ; mais bientôt ils reviennent animés de fureur et de vengeance. Les Suisses n'étaient qu'au nombre de huit cents ; ils se replient dans l'intérieur du château ; des portes sont enfoncées par le canon, d'autres brisées à coups de hache ; le peuple se précipite de toutes parts dans l'intérieur du palais ; presque tous les Suisses sont massacrés ; des nobles, fuyant par la galerie qui conduit au Louvre, sont poignardés ou tués à coups de pistolet ; on jette leurs corps par les fenêtres. MM. Pallas et de Marchais, huissiers de la chambre du roi, sont tués en défendant la porte de la salle du conseil ; beaucoup d'autres serviteurs du roi tombent victimes de leur attachement pour leur maître. Je cite ces deux personnes, parce que, le chapeau enfoncé, l'épée à la main, ils criaient en se défendant avec une inutile mais louable valeur : " Nous ne voulons plus vivre, c'est notre poste, nous devons y mourir." M. Diet se conduisit de même à la porte de la chambre à coucher de la reine ; il éprouva le même sort. Mme. la princesse de Tarente avait heureusement fait ouvrir la porte d'entrée de l'appartement ; sans quoi, cette horrible bande, en voyant plusieurs femmes réunies dans le salon de la reine, eût pensé qu'elle y était, et nous eût sur-le-champ massacrées, si sa fureur eût été augmentée par la résistance. Cependant nous allions toutes périr, quand un homme à longue barbe, en criant de la part de Pétion : *Faites grâce aux femmes : ne déshonorez pas la nation !* Un incident particulier me mit encore plus en danger que les autres. Dans mon trouble, je crus, un moment avant l'entrée des assaillants chez la reine, que ma sœur n'était pas parmi le groupe des femmes qui y étaient réunies, et je montai dans un entresol où je supposais qu'elle s'était réfugiée, pour l'engager à en descendre, imaginant qu'il importait à notre salut de n'être pas séparées. Je ne la trouvais pas dans cette pièce ; je n'y vis que nos femmes de chambre

et l'un des deux heiduques de la reine, homme d'une très-haute taille et d'une physionomie tout à fait martiale. Je le vis pâle et assis sur un lit ; je lui criai : "Sauvez-vous, les valets de pied et nos gens le sont déjà." "Je ne le puis," me dit cet homme, "je suis mort de peur." Comme il disait ces mots, j'entends une troupe d'hommes monter précipitamment l'escalier : ils se jettent sur lui, je le vois assassiner. Je cours vers l'escalier, suivie de nos femmes. Les assassins quittent l'heiduque pour venir à moi. Ces femmes se jettent à leurs pieds, et saisissent les sabres. Le peu de largeur de l'escalier gênait les assassins ; mais j'avais déjà senti une main terrible s'enfoncer dans mon dos, pour me saisir par mes vêtements, lorsqu'on cria à bas de l'escalier : "Que faites-vous là haut ?" L'horrible Marseillais qui allait me massacrer répondit un *hein* dont le son ne sortira jamais de ma mémoire. L'autre voix répondit ces seuls mots : *On ne tue pas les femmes.*

"J'étais à genoux, mon bourreau me lâcha et me dit : *Lève-toi, coquine, la nation te fait grâce.* La grossièreté de ces paroles ne m'empêcha pas d'éprouver soudain un sentiment inexprimable qui tenait presque autant à l'amour de la vie qu'à l'idée que j'allais revoir mon fils et tout ce qui m'était cher. Un instant auparavant, j'avais moins pensé à la mort que pressenti la douleur que m'allait causer le fer suspendu sur ma tête.

"Cinq ou six hommes s'emparèrent de moi et de mes femmes, et, nous ayant fait monter sur les parquettes placées devant les fenêtres, nous ordonnèrent de crier *Vive la nation !*

"Je passai par-dessus plusieurs cadavres : je reconnus celui du vieux vicomte de Broves. La reine, au commencement de la nuit, m'avait envoyée lui dire, ainsi qu'à un autre vieillard, qu'elle voulait qu'ils se retirassent chez eux. "Nous n'avons que trop obéi aux ordres du roi, dans toutes les circonstances," me répondirent ces braves gens, "où il aurait fallu exposer nos jours pour le sauver ; cette fois nous n'obéirons pas, et garderons seulement le souvenir des bontés de la reine."

"Mme. la Roche-Aymon et sa fille, Mlle. Pauline de Tourzel, Mme. de Ginestoux, dame de la Princesse de Lamballe, les autres femmes de la reine et le vieux comte d'Affry, furent menés ensemble dans les prisons de l'Abbaye."—*Mme. Campan, 'Mémoires.'*

The palace of the Tuileries is destroyed, but the Louvre still remains to us.

On the site of a hunting lodge which Dagobert had built in the woods which then extended to the Seine,

Philippe Auguste, in 1200, erected a fortress, to which S. Louis added a great hall which was called by his name. The fortress was used as a state prison, and its position was at first outside the city, in which it was enclosed in 1367. From the great dungeon tower in the centre of this castle,¹ which was called the Louvre, all the great fiefs in France had their source. When the great feudatories came to take or renew the feudal oath, it was there that the ceremony took place. Thus when François I. destroyed the great tower of the Louvre in the building of his new palace, the expression that the fiefs were held *de la tour du Louvre* was changed to *de la cour du Louvre*.²

The Louvre was greatly enlarged by Charles V., who added many towers and surrounded it with a moat which was supplied from the Seine. He made the palace into a complete rectangle, always preserving the great central dungeon tower. In spite, however, of his additions, space was wanting in the labyrinthine apartments of the Louvre for his splendid receptions, such as that of the Duc de Bretagne in 1388, so he only inhabited the fortress for a short time, and devoted himself principally to building the Hôtel S. Paul, the royal residence till Charles VII. left it for the neighbouring Hôtel des Tournelles, which was the Parisian palace of Louis XI., Charles VIII., Louis XII., and François I. When the Emperor Charles V. was coming to Paris, François decorated the old palace of the Louvre for his reception. This drew attention to its dilapidated state, and he determined to rebuild it. The great tower, as strong as the day it was built, took five months (1527) to destroy. It was especially regretted by the populace, be-

¹ The prisoners in this tower included—Ferrand, Comte de Flandres, 1214 (after the victory of Bouvines); Enguerrand de Coucy; Guy, Comte de Flandres, 1299; Louis, Comte de Flandres, 1322; Enguerrand de Marigny; Jean IV., Duc de Bretagne; Charles II., King of Navarre; le Capal de Buch, Jean de Grailly; and Jean II., Duc d'Alençon.

² A fragment of the XIII. c. fortress remains in one of the walls of the Salle des Cariatides. To the left of the window, concealed by a door, is a winding staircase of the original building.

cause they lost the pleasure of seeing great lords imprisoned there. The cost of demolition was enormous, 'et fist ce faire le roy pour appliquer le chasteau du Louvre, logis de plaisance.' Under the renaissance, strongholds everywhere began to make way for *lieux de plaisance*. The existing palace was begun, under Pierre Lescot, in 1541.

'François 1^{er}, voulant avoir dans Paris un palais digne de sa magnificence et dédaignant le vieux Louvre et l'hôtel des Tournelles, amas irrégulier de *tournelles* (tourelles) et de pavillons gothiques, avait fait démolir, dès 1528, la grosse tour du Louvre, ce donjon de Philippe-Auguste duquel relevaient tous les fiefs du royaume. C'était démolir l'histoire elle-même: c'était la monarchie de la renaissance abattant la vieille royauté féodale.'—*Martin, 'Hist. de France.'*

Lescot continued his work through the twelve years' reign of Henri II. The palace which he built was the whole western side of the court of the Vieux Louvre, and the wing which contains the *Galerie d'Apollon*. The pavilion which connected the two wings was called *Pavillon du Roi*. After the death of Henri II., his widow, Catherine de Medicis, left the Palais des Tournelles, and came with her children to live in the new palace, which she enlarged by erecting a portico with rooms above it along the quay. It was whilst he was at work upon these buildings that the great sculptor Jean Goujon perished. On the day after the Massacre of St. Bartholomew he had gone as usual to his work upon a scaffold; he thought that his art would save him, but a ball from an arquebus struck him down. In these buildings the Huguenot gentlemen, who were 'marqués à tuer,' fled from chamber to chamber, and from gallery to gallery, and were cut down one after another, except M. de Lezac, who took refuge within the *ruelle* of the bed of the Princess Marguerite, married six days before to the King of Navarre. 'Moi,' says the queen in her memoirs, 'sentant cet homme qui me tenait, je me jette à la ruelle, et lui après moi, me tenant toujours à travers le corps. Je ne connaissais point cet homme, et ne savais s'il venait là pour m'offenser, ou si

les archers en voulaient à lui ou à moi. Nous criions tous deux et étions aussi effrayés l'un que l'autre.' The young bridegroom, Henri de Navarre, for whom Catherine de Medicis had made 'les noces vermeilles,' was amongst those whom she wished to save. But the queen-mother 'grilla si bien, pour un matin, ses fenêtres, qu'il ne put jamais échapper, comme il en avait volonté.' According to Brantôme and d'Aubigné (neither of them at Paris at the time), Charles IX. stood at his chamber window, shooting down those who were taking refuge in the Pré-aux-Clercs.¹

The Louvre was still inconveniently small for the number of persons who had to live in it. These, under Henri III., included four queens—the reigning queen, Louise de Vaudemont; the queen-mother, Catherine de Medicis; the Queen of Navarre, Marguerite de Valois; and Elizabeth d'Autriche, widow of Charles IX., usually known as 'la reine Blanche.' When Marie de Medicis, who measured palaces by the Florentine Pitti, arrived in France, she could not conceal her astonishment at the inferiority of the Louvre. 'Plusieurs foyz,' says Cheverny, 'je lui ai ouy répéter depuis qu'elle ne fust jamais presque en toute sa vie si estonnée et effrayée, croyant que ce n'estoit le Louvre, ou que l'on faisoit cela pour se moquer d'elle.'

Henri IV., therefore, wished, in 1595, to unite the buildings of Catherine de Medicis with the other palace which she had built, and which, under the name of the Tuileries, was still outside the limits of the town. For this purpose, he ordered Jacques Androuet du Cerceau² to erect the (original) *Pavillon de Flore* beyond the south extremity of the Tuileries, and to unite it to the Tuileries of Philibert Delorme on one side, and to the Louvre on the other, by buildings extending to the pavilion which under Louis XV. took the name of de Lesdiguières, from

¹ The window of the little gallery, marked by an inscription falsely recording this event as having taken place there, was in existence at the time of the massacre, but was walled up.

² All the plans of Du Cerceau still exist.

a neighbouring hôtel, enclosing the three arches called *Guichets des S. Pères*,¹ by which carriages cross from the banks of the Seine to the Rue de Rivoli. The porticoes of Catherine de Medicis were then enclosed, and an upper storey added to make them harmonise with the later constructions.

From this time no one touched the Louvre till the supremacy of Richelieu, who demolished all that remained of the old feudal buildings (the north and east façades) and employed Antoine le Mercier to continue the palace. Intending to double the dimensions of the original plan, this great architect used each of the existing wings as the half of a façade for his new Louvre, and built two others on the same plan, so as to make the building a perfect square. Whilst the minority of Louis XIV. lasted, Anne of Austria lived with her children at the Palais-Cardinal, now Palais-Royal, but Leveau was employed to continue the works at the Louvre, and an apartment there was bestowed upon the exiled Henrietta Maria of England (daughter of Henry IV.), who was treated with the greatest generosity by her sister-in-law. A number of hôtels of the nobility—de Bourbon, de Longueville, de Villequier, d'Aumont—had hitherto occupied the ground close to the Louvre, but those on the east side were now demolished, and all the architects of France were invited to compete in designing a façade which should be of such magnificence as to satisfy Colbert, while Bernini, then at the height of his fame, was summoned from Italy for the same purpose. The plans chosen were those of Claude Perrault, who built the east façade, adorned with twenty-eight Corinthian pillars, called the *Colonnade du Louvre*, for Louis XIV., 1665–70. Leveau died of grief because his plan—a very noble one—was not chosen. Still, the Louvre remained unfinished, so that Parisians used to say the only chance of seeing it completed would be to make it over to one of the four great mendicant Orders, to hold

¹ The arches are modern, and bear the name of their builder, Lefuel.

their chapters and lodge their General there. Louis XV. and XVI. did nothing more than repair the buildings already existing, and then came the Revolution. Even in the time of Napoleon I., the space between the Louvre and the Tuileries was invaded by a number of narrow, dirty streets, which, with the royal stables and several private hôtels, destroyed the effect of the two palaces. After the Revolution of 1848 these were swept away, and Napoleon III., from the commencement of his power, determined to unite the Louvre and the Tuileries into one great whole. This plan was carried out and the building completed in 1857. The difference of the axis of the two palaces was then cleverly concealed by the arrangement of buildings which enclose the '*Square du Louvre*,' though the destruction of the Tuileries has since rendered the design ineffectual.

Entering the Louvre from the Rue de Rivoli by one of the five entrances under the *Pavillon de Rohan* in the north façade, we find ourselves in the *Place du Carrousel* of Napoleon I., which is a great enlargement of the little square in front of the Tuileries occupying the site of the '*Jardin de Mademoiselle*' (de Montpensier), and originally named from a carrousel or tournament which Louis XIV. gave there in 1662. In the centre of the grille of what was formerly the court of the Tuileries still stands the graceful *Arc de Triomphe du Carrousel*, built in 1806, by Fontaine and Percier, for Napoleon I. The car and horses which surmount it are modelled in imitation of the famous horses of S. Mark, restored to Venice by the Allies; the figures and reliefs commemorate the successes of the first emperor at Austerlitz, Ulm, Presburg, Vienna, and Munich. The initials and monograms of their different builders mark many of the surrounding buildings. Opposite the point at which we entered, is the *Pavillon des Lesdiguières*, dividing the renaissance Louvre of Charles IX., adorned with Tuscan columns supporting mezzanini, from the later buildings continued under Louis XIV., which have no mezzanini,

and where the pediments rest on coupled Corinthian columns as a stylobate. The modern buildings on the north-east occupy the site of the Hôtel de Longueville, famous for the intrigues of the Fronde,¹ and those on the south-east, beyond the entrance of the Square du Louvre, that of the church of S. Thomas du Louvre, which fell in upon its congregation, October 15, 1739. The buildings of Napoleon III. are surrounded by statues of eminent Frenchmen. All around is magnificence—

‘Le palais pompeux, dont la France s’honore.’

Voltaire, ‘Henriade.’

The most interesting associations of the Place du Carrousel are those which belong to the fruitless flight of the royal family on June 20, 1790.

‘Madame Elisabeth sortit la première avec Madame Royale, suivie, à peu de distance, de Mme. de Tourzel emmenant Monseigneur le Dauphin. L’un des trois gardes du corps l’accompagnait. Soit hasard, soit fait exprès, une des sentinelles des cours, qui, en se promenant, croisait le chemin par où les deux princesses devaient passer, tourna le dos au moment où il était près d’elles, et allait les reconstrer. Madame Royale le remarqua, et dit tout bas à Madame Elisabeth :

¹ This famous mansion, originally called Hôtel de Vieuville, was built by Clément Métezeau for the Marquis de Vienville. He sold it, 1620, to the Duc de Luynes (the tyrant minister of Louis XIII.), who died in the following year. His widow sold it to Claude de Lorraine, Duc de Chevreuse, whom she afterwards married, and who received the Duke of Buckingham here when he came over to fetch Henrietta Maria. The duchess, celebrated in a thousand love-affairs, was driven into exile by the enmity of Richelieu, and at his death only came back to be again banished for a time by the influence of Mazarin. She returned, however, to make her hôtel a centre for the intrigues of the Fronde, seconded by her daughter, ‘qui avait les yeux capables d’embraser toute la terre’ (Mme. de Motteville), and by the Duchesse de Longueville, ‘l’héroïne de la Fronde,’ who eventually purchased the hôtel and gave it a new name. Her daughter-in-law, the Duchesse de Nemours, bequeathed the hôtel to Henri de Bourbon, Prince de Neuchâtel, whose daughter brought it back by marriage into the family of Luynes. The hôtel existed in a degraded condition till 1832, when it was pulled down to enlarge the Place du Carrousel. Another building, demolished about the same time, was the church of S. Louis du Louvre, where a Protestant congregation continued to worship during the great Revolution (John Moore, *Journal of Residence in France*, December 1792), and which contained the tomb of Cardinal Fleury, the Prime Minister of Louis XV. (who had proposed to pull down the Louvre and sell the materials), represented expiring in the arms of Religion.

Ma tante, nous sommes reconnues. Cependant elles sortirent des cours sans être remarquées, et se rendirent, suivies, comme je l'ai déjà dit, de Mme. de Tourzel et du jeune prince, sur le Petit-Carrousel, au cour de la rue de l'Echelle, où M. de Fersen les attendait avec une voiture. C'était un carrosse de remise, ressemblant assez, par sa forme et les chevaux qui le menaient, à ce qu'on appelle à Paris un fiacre; il l'avait loué dans un quartier éloigné, et c'était lui qui servait de cocher, habillé comme le sont ces espèces de cochers. Il était si bien déguisé, que pendant qu'il attendait, ayant déjà dans sa voiture les deux princesses, Monseigneur le Dauphin et Mme. de Tourzel, un fiacre vide s'étant arrêté près de lui, le cocher, qui croyait parler à l'un de ses camarades, l'attaqua de conversation sur ce qui peut en faire le sujet ordinaire entre gens de cette espèce: elle dura assez longtemps, et M. de Fersen la soutint avec assez de présence d'esprit dans le jargon de cocher de remise, pour ne donner aucun soupçon à son confrère. Il s'en débarrassa après lui avoir donné une prise de tabac dans une mauvaise tabatière qu'il avait. Peu de temps après, le roi arriva, accompagné du second garde du corps; il y eut un assez long intervalle entre sa sortie et celle de la première bande, mais elle ne fut pas moins heureuse, quoiqu'une de ces boucles de souliers s'étant cassée assez près du sentinelle de la porte du Carrousel, il fut obligé de la raccommoder presque sous ses yeux. La reine, qui devait sortir la dernière, se fit attendre plus d'une demi-heure, et donna bien des inquiétudes aux voyageurs. On lui avait laissé le troisième garde du corps pour l'accompagner et lui donner le bras. Tout alla bien jusqu'à la grande porte de la cour royale; mais, au moment où elle sortait, elle voit venir la voiture de M. de la Fayette, avec des flambeaux et ses gardes ordinaires; il rentrait chez lui, et traversait le Carrousel pour gagner le Pont-Royal. La reine avait un chapeau qui lui couvrait le visage. La nuit était fort obscure: elle se rangea près de la muraille, pour laisser passer la voiture de M. de la Fayette. Après avoir échappé à ce danger, elle dit à son garde du corps de la conduire sur le Petit-Carrousel, au coin de la rue de l'Echelle, c'est-à-dire à deux cents pas de l'endroit où ils étaient. Son guide connaissait encore moins Paris qu'elle; il était trop dangereux de demander le chemin, si près de la porte des Tuileries; ils tournèrent au hasard à droite, tandis qu'ils devaient prendre à gauche, passèrent les guichets du Louvre, traversèrent le Pont-Royal, et errèrent assez longtemps sur les quais et dans la rue du Bac. Il fallut enfin se résoudre à demander leur chemin. Une sentinelle du pont le leur indiqua: il leur fallut revenir sur leurs pas, repasser sous les guichets, et longer les cours des Tuileries pour arriver à la rue de l'Echelle. Ils parvinrent enfin à la voiture, sans autre accident que du temps perdu. Mais c'en était un trop réel; le prix de chaque minute était incalculable.

Toute l'illustre caravane étant réunie, on se mit en route pour aller joindre la voiture qui attendait au delà de la barrière Saint-Martin.'—*Weber, 'Mémoires.'*

Under the Consulate, the Place du Carrousel was the scene of the weekly reviews of Napoleon I.

'C'était un spectacle curieux que celui de ces parades, surtout celles du consulat. Sous l'empire, elles pouvaient être plus magnifiques; mais en 1800, leur splendeur était tout nationale; c'était la gloire de la France qu'on voyait dans ces escadrons, ces bataillons, qui, soit qu'ils fussent conscrits ou vieux soldats, faisaient autant trembler l'étranger qui les regardait des fenêtres du palais.'—*Mémoires de la Duchesse d'Abrantès.*

The Place was constantly used for military pageants under the first empire, and of these none took a greater hold upon the spectators than the reviews of the Old Guard by Napoleon I.

'C'était dans ce vaste carré que se tenaient les régiments de la vieille garde qui allaient être passés en revue. Ils présentaient en face du palais d'imposantes lignes bleues de vingt rangs de profondeur. Au delà de l'enceinte, et dans le Carrousel, se trouvaient sur d'autres lignes parallèles plusieurs régiments d'infanterie et de cavalerie prêts, au moindre signal, à manœuvrer pour passer sous l'arc triomphal qui orne le milieu de la grille, et sur le haut duquel se voyaient, à cette époque, les magnifiques chevaux de Venise. La musique des régiments avait été se placer de chaque côté des galeries du Louvre, et ces deux orchestres militaires y étaient masqués par les lanciers polonais de service. Une grande partie du carré sablé restait vide comme une arène préparée pour les mouvements de tous ces corps silencieux. Ces masses, disposées avec la symétrie de l'art militaire, réfléchissaient les rayons du soleil par le feu triangulaire de dix mille baïonnettes étincelantes. L'air agitait tous les plumets des soldats en les faisant ondoyer comme les arbres d'une forêt courbés sous un vent impétueux. Ces vieilles bandes, muettes et brillantes, offraient mille contrastes de couleurs dus à la diversité des uniformes, des parements, des armes et des aiguillettes. Cet immense tableau, miniature d'un champ de bataille avant le combat, était admirablement encadré, avec tous ses accessoires et ses accidents bizarres, par ces hauts bâtiments majestueux dont chefs et soldats imitaient en ce moment l'immobilité.

'Un enthousiasme indescriptible éclatait dans l'attente de la multi-

tude. La France allait faire ses adieux à Napoléon, à la veille d'une campagne dont le moindre citoyen prévoyait les dangers.

'L'horloge du château sonna une demi-heure. En ce moment les bourdonnements de la foule cessèrent, et le silence devint si profond, que l'on eût entendu la parole d'un enfant.

'Ce fut alors que ceux, qui semblaient ne vivre que des yeux, purent distinguer un bruit d'éperons, un cliquetis d'épées tout particulières, qui retentit sous le sonore péristyle du palais.

'Un petit homme, vêtu d'un uniforme vert, d'un pantalon blanc, et chaussé de bottes à l'écuyère, parut tout à coup en gardant sur sa tête un chapeau à trois cornes aussi prestigieux qu'il l'était lui-même. Un large ruban rouge de la Légion d'Honneur flottait sur sa poitrine. Une petite épée était à son côté.

'Il fut aperçu par tout le monde et de tous les points à la fois.

'A son aspect, les tambours battirent aux champs, et les musiques débutèrent par une phrase dont l'expression guerrière déploya tous les instruments, depuis la grosse caisse jusqu'à la plus douce des flûtes. A leurs sons belliqueux les âmes tressaillirent, les drapeaux saluèrent, les soldats portèrent les armes par un mouvement unanime et régulier, qui agita les fusils retentissants depuis le premier rang jusqu'au dernier qu'on put apercevoir dans le Carrousel; des mots de commandement se répétèrent comme des échos, et des cris de: Vive l'Empereur! . . . furent poussés par la multitude enthousiasmée; tout remua, tout s'ébranla, tout frissonna.

'L'homme entouré de tant d'amour, d'enthousiasme, de dévouement, de vœux, pour qui le soleil même avait chassé les nuages du ciel, resta immobile sur son cheval, à trois pas en avant du petit escadron doré qui le suivait, ayant le grand-maréchal à sa gauche, le maréchal de service à sa droite. Au sein de tant d'émotions excitées par lui, aucun trait de son visage ne s'émut.

'Oh! mon Dieu, oui. Il était comme ça à Wagram, au milieu du feu, et à la Moscowa, parmi les morts.'—*Balsac, 'Le Rendez-vous.'*

The first French sovereign who formed a collection of pictures was François I. This was enormously increased, under Louis XIV., by Colbert, who bought for a ridiculously small sum the greater part of the collection of pictures and drawings of Charles I. of England, of which the original purchaser was Everard Jabach the banker, who was afterwards compelled by poverty to re-sell them. This became the germ of the existing collection, enriched under Louis XV.

from the sale of the Prince de Carignan and by works ordered from the best French artists of the time, and, under Louis XVI., by a collection of Flemish pictures. Under the Republic, the pictures at Versailles were added to those of Paris, and the collections were shown to the public as *Le Muséum de la République*. With the Italian campaigns of Napoleon I., such a vast number of works of art deluged Paris as even the immense galleries of the Louvre were quite insufficient to contain.

‘ Sous quels débris honteux, sous quel amas rustique
On laisse ensevelir ces chefs-d’œuvres divins !
Quel barbare a mêlé sa bassesse gothique
A toute la grandeur des Grecs et des Romains !’

Voltaire.

‘ Vous avez enrichi le Musée de Paris de plus de cinq cents objets, chefs-d’œuvre de l’ancienne et de la nouvelle Italie ; et qu’il a fallu trente siècles pour produire,’ said Napoleon to his soldiers after the taking of Mantua. But nearly the whole of this collection was restored to its rightful owners in 1815. Under Louis Philippe and the second empire a vast number of bequests added greatly to the wealth of the original Museum.

The collections of the Louvre are of various kinds—paintings, drawings, engravings, ancient sculpture, sculpture of the middle ages and renaissance, modern French sculpture, Assyrian antiquities, Egyptian antiquities, Greek and Etruscan antiquities, Algerine museum, marine museum, ethnographical museum, collection of enamels and jewels, the Sauvageot museum, the Campana museum, the La Caze museum, the Oriental museum, the Le Noir museum. It is not possible to visit many of these collections separately without crossing and re-crossing others.

The picture galleries of the Louvre are open daily, except on Mondays, from 9 to 5 from April 1 to Sept. 30 ; from 10 to 4 from Oct. 1 to March 31.

As those who are only in Paris for a short time will prefer to take first the more important collections on the first floor, we will begin with those, entered on the right of the Pavillon Sully, which faces the Arc du Carrousel in the centre of the front of the Louvre. The staircase (in part of the building of François I.) is due to Henri II., and bears his chiffre, arms, and emblems frequently repeated; its sculptures are by Jean Goujon. Reaching the first floor, a door on the right opens into the *Salle des Séances*, containing the collections bequeathed to the Louvre by M. Louis La Caze, 1870. Each room should be visited from right to left. We may notice in this room—

- 488. *Largillière*—*Le Van Dyck français*: Portrait of President de Laage.
- 1943. *Philippe de Champaigne*: Le Prévôt des Marchands et les Echevins de la ville de Paris.
- 50. *Boucher*: Female Portrait.
- 983. *Watteau*: 'Gilles'—of the Comédie Italienne.
- 792. *Rigaud*: Portrait of De Créqui, Duc de Lesdiguières.
- 2454. *N. Maes*, 1648: Grace before Meat.
- 1468. *Tintoret*: Susanna and the Elders.
- 1470. *Tintoret*: Portrait of Pietro Mocenigo.
- 335. *Gérard*: The Empress Marie Louise.
- 1725. *Ribera*, 1642: 'Le Pied-Bot'—a young beggar.
- 93. *Chardin*: Children's grace.
- 1736. *Velasquez*: Portrait of the Infanta Maria Theresa, afterwards Queen of France.
- 2557. *Rembrandt*, 1651: Male Portrait.
- 791. *Rigaud*: Portrait of Cardinal de Polignac.
- 793. *Rigaud*: Portrait of Président de Bérulle.

The pictures of Watteau here, and in the rooms devoted to the French school, are chiefly interesting as the best representations we possess of the aristocratic society of France in the time of Louis XV. and Mme. de Pompadour—

'A voir cette société brodée, poudré et musquée, dont Watteau nous a laissé un si aimable portrait, qui eût pu croire qu'elle portait dans ses flancs la plus grande et la plus furieuse révolution que

l'histoire puisse raconter? Comment tant d'énergie et de colère pouvaient-elles couvrir sous cette enveloppe d'esprit, de galanterie et de gaieté?—*Balzac, 'Six Rois de France.'*

The next room, *Salle de Henri II.*, only contains some pictures by French artists, of no great importance, though popular pictures have always been—

17. *Benouville*, 1821–1859: The Death of S. Francis of Assisi.

361. *Girodet Trioson*: Endymion asleep. Painted in 1792 in the Villa Medici at Rome. From the collection of Louis XVIII.

The *Salon des Sept Cheminées* (forming part of the *Pavillon du Roi*, and once inhabited by the Cardinal de Guise, uncle of Marie Stuart) is devoted to the French school. Its works are exceedingly stiff and mannered. Yet there are few visitors to the Louvre, especially young visitors, who have not in time become interested in these pictures; therefore we may especially mention—

332. *Gérard*: Portraits of M. Isabey and his daughter—most realistic.

362. *Girodet*: Attala borne to the Tomb. Bought from Chateaubriand for 50,000 francs.

393. *Guérin*: The Return of Marius Sextus from Exile. He finds his daughter weeping by his dead wife. Collection of Charles X.

328. *Gérard*: Psyche receives the first Kiss of Love. From the collection of Louis XVIII. Gérard was the most popular painter of the Restoration. Three sovereigns—of France, Russia, and Prussia—sat to him on the same day.

526. *Mme. Lebrun*, 1786: Portrait of Mme. Molé Raymond, of the Comédie Française. From the collection of Napoleon III.

202. *David*: Portrait of the artist as a young man. David gave this portrait to Isabey; M. Eugène Isabey gave it to the Louvre.

391. *Gros*: Napoleon I. at Arcola.

202a. *David*: The Coronation of Napoleon I.—a gigantic picture.

'Le manteau impérial est pour l'empereur, qui est de petite taille, un somptueux, mais pesant fardeau. Il le porte d'ailleurs avec majesté. Il a mis sur sa tête une couronne de laurier d'or; le laurier de César; à son cou, le collier de la Légion d'honneur en diamants. . . . Les pans de la robe de Josephine sont soutenus par les princesses Joseph,

Louis, Elise, Pauline, et Caroline. . . . Il a eu à Rome une longue négociation pour savoir si l'empereur serait couronné par le pape, ou s'il se couronnerait lui-même. La question est restée dans le vague, mais l'empereur, qui observe chaque mouvement du pape, lui prend le signe du pouvoir suprême, et, fièrement, le pose lui-même sur sa tête. . . . Ainsi couronné, il va couronner l'impératrice. C'est le moment le plus solennel de la vie de Josephine. Napoléon s'approche avec émotion de cette compagne de ses beaux jours, de la femme qui lui a porté bonheur. Elle est prosternée devant lui, le visage inondé par les pleurs de joie et de reconnaissance, joignant les mains et frémissante. C'est avec un élan d'allégresse qu'il pose le diadème impérial sur cette tête charmante et chérie.—S. Anand.

198. *David*, 1805 : Portrait of Pius VII. The Pope holds a letter, on the back of which is inscribed 'Pio VII. bonarum artium patrono.' A grand portrait, executed during the residence of the Pope at the Tuileries.
522. *Mme. Lebrun* : Portrait of the artist and her daughter—a lovely picture. From the collection of Louis Philippe.
338. *Géricault* : Scene on the Raft of the *Medusa*, when, on the twelfth day after its shipwreck, the brig *Argus* appears on the horizon. From the collection of Charles X. This picture is said to have inaugurated modern emotional French art.
747. *Prud'hon*, 1808 : Justice and Divine Vengeance pursuing Crime. Ordered for the Criminal Court in the Palais de Justice, by Frochot, préfet de la Seine.
755. *Prud'hon*, 1796 : Portrait of a Girl (Marie-Marguerite Lagnier). From the collection of Napoleon III.
751. *Prud'hon* : Portrait of the Empress Josephine.
188. *David*, 1799 : The Sabine women awaiting the battle with the Romans ; designed in the prisons of the Luxembourg during the Great Revolution.

'Au fort de son travail, le guichetier arrive suivi de gens armés. "On demande le citoyen David au tribunal," dit une voix rauque. David continue sans rien répondre. Heureusement le guichetier avait été sobre en ce jour-là, et les hommes qui l'accompagnaient n'étaient point par trop ivres. Sans quoi notre grand peintre aurait pu avoir le sort d'Archimède. "Allons, citoyen," reprend le porte-clefs, "tu griffonneras la muraille à ton retour ; le tribunal attend." "Je ne demande qu'une heure," répond David en se retournant à peine : "mais il me la faut, je n'ai pas le temps à présent." Le geôlier sortit tout stupide : la réponse fut portée au tribunal : on mentionne le tout dans

un procès-verbal. Ainsi l'artiste faisait-il faire antichambre au bourreau. Par bonheur, ce dernier attendit en vain.' — *Félix Jancières*.

Passing through a room containing Etruscan jewels and ornaments of marvellous beauty, from the left of the circular vestibule we enter the *Galerie d'Apollon*. At its portal is a splendid XVII. c. grille brought from the château of Mansart at Maisons-sur-Seine.

This magnificent gallery is decorated with paintings by Lebrun, and stucco ornaments by Girardon and other great masters. The central painting of the ceiling—the victory of Apollo over the Python—is one of the finest works of *Delacroix* (1849). The gallery contains a collection of gems and jewels. Amongst historic relics, we may notice—

Case I.—

Reliquary of the arm of Charlemagne. Early XIII. c.

Reliquary of S. Henri. End of XII. c.

'Cassette de S. Louis.'

Precious objects from the altar of the S. Esprit.

Case IV.—

Crown used at the coronation of Louis XV.

Crown of Napoleon I.

Sword and diamonds of Napoleon I.

Case VII. (in a central window)—

Bed-candlestick and mirror of Marie de Medicis, given by the Republic of Venice on her marriage with Henri IV.

Livre d'heures of Catherine de Medicis, with miniatures representing all the family of Valois.

Sceptre of Charles V.

Hand of Justice and Sceptre, used at the coronations of Kings of France.

Clasp of the mantle and ring of S. Louis.

Case at the end of room on the left (from the Treasury of the Abbey of S. Denis)—

Reliquary of Jeanne d'Evreux, given to the Abbey in 1329.

Porphyry vase of the XII. c.

Crystal vase of Eleanor of Aquitaine, XII. c.

Case at the end of room on the right—

Casket of Anne d'Autriche.

The *Salon Carré* contains the masterpieces of all the different schools collected in the Louvre—

‘Qui sur tous les beaux arts a fondé sa gloire.’¹

Thus, every picture in this room is more or less worthy of study; we must at least notice, beginning at—

1st Wall, right of entrance—

1958. *Philippe de Champaigne*, 1602–74: Portrait of Cardinal Richelieu. From the Hôtel de Toulouse.

1198. *Paolo Veronese* (Paolo Cagliari), 1528–88: Jupiter annihilating Crime. Brought from the ceiling of the Hall of the Council of Ten in the Ducal Palace at Venice to decorate the chamber of Louis XIV. at Versailles.

‘Les Crimes sont la Rébellion, la Trahison, la Luxure, et la Concus-
sion, punis par le Conseil des Dix, et Paul Véronèse les a carac-
térisés d’une manière ingénieuse et poétique. Il peignit ce plafond
après un voyage à Rome, où il vit l’antique et Michel-Ange.’—
Théophile Gautier.

1516. *Andrea del Sarto* (d’Agnolo), 1487–1553: Holy Family.
Collection of François I.

‘Chose singulière, ce peintre si malheureux en réalité, donne à ses
figures un air de bonheur candide et de bonté naïve; une sorte de joie
innocente retrouve le coin de leurs lèvres, et elles rayonnent illuminées
d’une sérénité douce dans l’atmosphère tiède et colorée dont l’artiste
les entoure. On peint son rêve et non sa vie.’—*Théophile Gautier*.

2545. *Rembrandt* (van Ryn), 1608–69: Male Portrait.

*373. *Mantegna*, 1431–1506: Calvary—a fragment from the pre-
della of the altar-piece of S. Zeno at Verona. The two
other portions of the predella are in the museum at Tours.
The way in which the head of the Crucified is thrown back
is very striking.

1706. *Herrera* (Francisco de), 1576–1656: S. Basil dictating his
Rule. From the collection of Marshal Soult.

*1584. *Titian* (Tiziano Vecelli), 1477–1576: The Entombment. A
replica of the noble picture at Venice, which has belonged
in turn to the Duke of Mantua, Charles I. of England, and
Louis XIV.

¹ Voltaire.

'It is a wonderful picture,—take it for all in all, perhaps the most perfect picture that ever was painted. The low, sombre key of its colour is so perfectly in accord with the solemn sentiment of the scene; the colouring in itself is so rich, massive, and powerful; the light and shade so admirably distributed; the composition so finely balanced; and the individual characters of the persons so justly discriminated in their expression and action, that it seems to me the first of religious pictures. It is all felt as a painter should feel, in every part. The landscape, the sky, the colouring, harmonise with the pathos of the scene, and are beautiful and solemn in themselves.'—*W. W. Story*.

Angle—

1454. *Guido Reni*, 1575–1642: Dejanira and the Centaur Nessus. Collection of Louis XIV.

*2542. *Rembrandt*: The Carpenter's Home. Signed 1640.

'Rembrandt prend pour fond un humble intérieur hollandais avec ses murs bruns de ton, sa cheminée à hotte perdue dans l'ombre et sa fenêtre étroite par laquelle pénètre un rayon de lumière à travers les vitres jaunes; il penche une mère sur le berceau d'un enfant, une mère, rien de plus, avec sa gorge illuminée d'une fenêtre oblique; près d'elle, une vieille matrone, et à côté de la fenêtre un menuisier qui travaille et rabote quelques pièces de bois. Telle est sa manière de comprendre la Vierge, sainte Anne, l'enfant Jésus et saint Joseph. Il rend la scène plus intime, plus humaine, plus triviale, si vous voulez, qu'on ne l'a jamais peinte. Vous êtes libre de n'y voir que la pauvre famille d'un menuisier, mais le rayon qui frappe le berceau de l'enfant Jésus montre bien que c'est un Dieu, et que de cet humble berceau jaillira la lumière du monde.'—*Théophile Gautier*.

'A rustic interior. Mary, seated in the centre, is suckling her Child. S. Anne, a fat Flemish grandame, has been reading the volume of the Scriptures, and bends forward in order to remove the covering, and look in the Infant's face. A cradle is near. Joseph is seen at work in the background.'—*Jameson*, '*Legends of the Madonna*.'

1118. *Correggio* (Antonio Allegri), 1494–1534: Jupiter and Antiope.

'Antiope sleeps in a gracefully fascinating attitude: Love sleeps near her; Jupiter steals upon them in the form of a beautiful young fawn.'—*Kugler*.

2496. *Adrian van Ostade*, 1610–1685: The Schoolmaster. Signed 1662. Collection of Louis XVI.

2nd (Right) Wall—

1048. *Jehann Peréal*, or *Jehann de Paris*: Madonna and the Donor—a very fine example of the early French school.
- *1509. *Bart. Montagna* (of Vicenza), c. 1523 (long attributed to Raffaello and now to Perugino): Apollo and Marsyas. An exquisitely beautiful little picture. From the Palazzo Litta at Milan.
723. *N. Poussin*, 1594–1665: S. Francis Xavier raising a Girl to Life at Cangorima in Japan. Painted 1640. Collection of Louis XV.
1976. *Vandyke* (Anton van Dyck), 1599–1641: A Male Portrait.
2587. *Gérard Terburg*, 1617–1681: A Soldier offering Gold to a Young Woman. Collection of Louis XVI.
2459. *Gabriel Metsu*, 1613–1667: An Officer receiving the Visit of a Lady.
- *1332. *Sebastian del Piombo* (Sebastiano Luciani), 1485–1547: The Visitation. Signed 1521. The design has been attributed to Michelangelo.
1947. *Philippe de Champaigne*: His own Portrait. His birthplace, Brussels, is seen in the background. Painted 1668.
- *2348. *Gérard Dou*, 1598–1674: The Woman with the Dropsy. Signed 1663. This picture was bought by the Elector Palatine for 30,000 florins, and given by him to Prince Eugène. At the death of the Prince it was placed in the Royal Gallery at Turin. At the moment of his abdication, Charles Emmanuel IV. gave it to Clausel, Adjutant-General of the army of Italy, in gratitude for the loyalty with which he had carried out the mission entrusted to him. Clausel gave it to the French nation.
87. *Bronzino* (Agnolo di Cosimo), 1502–1572: Portrait of a Sculptor. Collection of Louis XIV.
- *539. *Murillo* (Bartholomé Esteban), 1616–82: The Immaculate Conception. 'The Soult Murillo.' Bought, 1852, from the heirs of Marshal Soult, for 615,500 francs.

'And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.'—*Rev.* xii. 1.

1193. *Paolo Veronese*: The Supper at the House of Simon the Pharisee. Painted 1570–75 for the refectory of the Servi at Venice, and given by the Republic to Louis XIV. in 1665. This is only one of four great 'Cenas' painted by the master.

'Ces quatre cènes, merveilleuses agapes de la peinture, se rencontrèrent ensemble à Paris en l'an vii. et viii. Prodigueux spectacle dont on ne voit pas que l'art de cette époque ait beaucoup profité sous le rapport de la couleur.'—*Théophile Gautier*.

1977. *Vandyke*: Male Portrait.

*1590. *Titian*: Alfonso I. of Ferrara (fourth husband of Lucrezia Borgia), and Laura de' Dianti, first his mistress, afterwards his wife, whom he called 'Eustochia'—the happy choice. From the collection of Charles I., afterwards of Louis XIV.

*1514. *Andrea del Sarto*: Charity. Signed 1518. Collection of François I. Interesting as a memorial of the painter's visit to France, c. 1516-1520, in the reign of Francis I.

*1644. *Incognito* (probably Franciabigio): Portrait of a Young Man. In the Pitti Palace at Florence is an almost similar portrait by Franciabigio.

'A sombre portrait of a young man standing, with his elbow on a ledge. His hollow eyes are sunk under a marked bony brow. His hair, cap, and dress are black. The forms of the face and hands are scant in flesh, and broken in contour, the cavities and retreating parts in deep unfathomable shadow.'—*Crowe and Cavalcaselle*.

*1497. *Raffaello*, 1483-1520: Madonna and Child. 'La Vierge au Voile' or 'au Diadème.' The Madonna lifts a veil to show the Infant to S. John, who kneels in adoration. This picture belonged to Phélypeaux, Marquis de la Vrillière, then to the Comte de Toulouse, and afterwards to the Prince de Carignan, who sold it to Louis XV.

*1601. *Lionardo da Vinci*, 1452-1519: Portrait of Mona Lisa ('La Joconde'), wife of Francesco del Giocondo, the friend of the artist. This portrait, a miracle of painting, in which the art of portraiture has probably approached nearest to perfection, occupied the artist four years, and he then pronounced it unfinished. A thousand explanations have been given of this 'sphinx of beauty.' The picture was bought by François I. There are more and finer examples of this rare master in the Louvre than anywhere else.

1219. *Annibale Caracci*, 1560-1609: Appearance of the Virgin to SS. Luke and Catherine. Painted for the cathedral of Reggio.

1967. *Vandyke*: Charles I. of England—a magnificent full-length portrait, full of graceful dignity. From the Orleans gallery

in the Palais Royal, where the picture seemed to have a touching association with the palace in which the widow and children of Charles had so long received a generous hospitality.

'Sous prétexte que le page qui accompagna Charles I^r dans la fuite de ce monarque était un *du Barry* ou *Barrymore*, on fit acheter à Londres, à la comtesse du Barry, le beau portrait que nous avons à présent dans le Muséum. Elle fit placer le tableau dans son salon, et quand elle voyait le roi incertain sur la mesure violente qu'il avait à prendre pour casser son parlement et former celui qu'on appela le parlement Maupeou, elle lui disait de regarder le portrait d'un roi qui avait fléchi devant son parlement.'—*Mme. Campan, 'Anecdotes.'*

'Le malheureux Louis XVI. avait comme un présentiment de sa fin tragique. Il avait lu le procès de Charles I^r avec soin; il en parlait souvent, et il disait à ses familiers que cette lecture lui avait été profitable. Une de ses plus constantes préoccupations, pendant les trois dernières années de son règne, fut d'éviter les fautes qui, selon lui, avaient perdu le roi d'Angleterre.

'On le voyait fréquemment jeter les yeux sur le chef-d'œuvre de Van Dyck, qui représente Charles I^r à pied, ayant derrière lui son cheval maintenu par un écuyer. Ce tableau avait été acheté, sous le règne précédent, par Mme. du Barry, pour la somme de vingt mille livres, et placé par elle dans un salon où il était continuellement sous les yeux de Louis XV.'—*Mémoires secrets.*

1533. *Andrea Solario, c. 1460-1515*: Head of S. John the Baptist.

Angle—

*1499. *Raffaello*: Holy Family. The Madonna holds up the Child in his cradle; S. Elizabeth presents the little S. John.

'In care and uniformity of execution, in fulness and grandeur of the nude, in breadth and delicacy of drapery, in lightness and freedom of motion, and in powerful effects of colour, this work approaches most nearly to the Transfiguration.'—*Waagen.*

1221. *Ann. Caracci*: The Deposition.

1498. *Raffaello*: Virgin and Child with S. Anne and S. John Baptist—'La grande Sainte Famille de François I.'

Wall (3rd) of Exit—

1510. *School of Raffaello*: Abundance—evidently executed under the direction of Raffaello.

2077. *Rubens* (Peter Paul), 1577-1640: The Adoration of the Magi.
 740. *N. Poussin*: 'Diogène jetant son écuelle'—chosen on account of its beautiful, highly finished landscape.
 437. *Jean Jouvenet*: The Descent from the Cross, 1697.

'Jouvenet, qui rappelle en quelque manière le Véronèse par l'étendue de ses compositions, artiste grave et sage avec une certaine majesté, qui est à Poussin et à Lesueur ce que sont les Carraches et le Dominiquin à Léonard et à Raphaël.'—*Henri Martin*.

1932. *Philippe de Champaigne*: The Dead Christ. From the church of Port Royal.
 *2539. *Rembrandt* (Harmensz van Ryn): The Supper at Emmaus, 1648. Collection of Louis XVI.
 *1496. *Raffaëlle*: 'La Belle Jardinière,' 1507. The Madonna sits amongst flowering shrubs; the Infant Christ stands at her knee; S. John kneels. The picture was painted by Raffaëlle for the city of Siena, and bought by François I. It has been injured in parts, and over-painted.
 320. *Claude Lorraine* (C. Gellée), 1600-1682: Landscape.
 *1986. *Jean Van Eyck*, 1390-1441: 'La Vierge au Donateur.' The Holy Child blesses the kneeling old man, who ordered this picture as an *ex-voto*; an angel crowns the Madonna. Bought by François I. from the Duke of Urbino. Perhaps the masterpiece of the artist.

'The Virgin is seated on a throne, holding in her arms the infant Christ, who has a globe in his left hand, and extends the right in the act of benediction. The Virgin is attired as a queen, in a magnificent robe falling in ample folds around her, and trimmed with jewels; an angel, hovering with outstretched wings, holds a crown over her head. On the left of the picture, a votary, in the dress of a Flemish burgo-master, kneels before a prie-dieu, on which is an open book; and with clasped hands adores the Mother and her Child. The locality represents a gallery or portico paved with marble, and sustained by pillars in a fantastic Moorish style. The whole picture is quite exquisite for the delicacy of colour and execution.'—*Jameson*, '*Legends of the Madonna*.'

783. *Rigaud* (Hyacinthe), 1659-1743: Portrait of Jacques-Bénigne Bossuet, Bishop of Meaux; painted for his family, afterwards in the collection of Louis XVIII.
 129. *François Clouet* (Jehannet), c. 1500-1572: Elizabeth of Austria, Queen of Charles IX.

Angle—

2715. *Holbein (Hans) le Jeune*, 1498-1554: Portrait of Erasmus. Collection of Charles I., afterwards of Louis XIV.
1143. *Guercino* (Giovanni Francesco Barbieri), 1591-1666: The Patron Saints of Modena—Gemignano, George, John Baptist, and Peter Martyr. Ordered by the Duke of Modena in 1651 for the church of S. Pietro.
- *1308. *Lionardo da Vinci*: Madonna and Child with S. Anne—'La Sainte Anne.' An authentic and important picture, brought from Italy by Cardinal de Richelieu, and taken from the Palais Cardinal to the collection of Louis XIV. The sketches for this picture are at Windsor.
1134. *Antonello da Messina*: Male Portrait. From the Palazzo Martinengo at Venice, afterwards in the Galerie Pourtalès.

'Une merveille, un chef-d'œuvre, un miracle de la peinture.'—*Théophile Gautier*.

4th (Left) Wall—

2083. *Rubens*: The Crucifixion.
- *288. *Jean Fouquet*, 1452-1480: Portrait of Guillaume Juvenal des Ursins, Chancellor under Charles VII. and Louis XI. A very noble work.
1136. *Giorgione* (Giorgio Barbarelli), 1478-1514: A rural Concert. From the collection of Charles I., afterwards of Louis XIV. Two young men and two young women are represented with musical instruments; one of the latter draws water from a well. One of the rare undoubted pictures of the master.
743. *N. Poussin*, 1650: A noble Portrait of the artist, aged 56.
1192. *Paolo Veronese*: The Feast of Cana. A picture 30 feet wide, from the refectory of the monastery of S. Giorgio at Venice. An important picture, if only from the portraits introduced, including Francis I., Eleanore of Austria, and Charles V. Amongst the group of musicians are Titian and Tintoret, Bassano, and Paul Veronese himself. The artist only received the equivalent of £40 for this vast work.

'The scene is a brilliant atrium, surrounded by majestic pillars. The tables at which the guests are seated form three sides of a parallelogram; the guests are supposed to be almost entirely contemporary portraits, so that the figures of Christ and the Virgin, of themselves sufficiently insignificant, entirely sink in comparison. Servants with

splendid vases are seen in the foreground, with people looking on from raised balustrades, and from the loggie and roofs of distant houses. The most remarkable feature is a group of musicians in the centre in front, round a table; also portraits—Paul Veronese himself is playing the violoncello, Tintoretto a similar instrument, the grey-haired Titian, in a red damask robe, the contra-bass.’—*Kugler*.

‘Dans cette gigantesque composition, Paul Véronèse a introduit les portraits d’un grand nombre de personnages contemporains célèbres. Une tradition écrite, conservée dans le couvent de Saint-Georges majeur, où les *Noces de Cana* étaient primitivement placées, et communiquée à Zanetti, en indique les noms. Selon ce clef, l’époux, assis à gauche de la table, serait don Alphonse d’Avalos, marquis du Guastalla. Un nègre, debout de l’autre côté, lui offre une coupe du vin miraculeux. La jeune femme, placée à côté du marquis, représenterait Eléanore d’Autriche, reine de France. Derrière elle, un fou, bizarrement coiffé du bonnet à grelots, passe la tête entre deux colonnes. Tout près de la jeune femme, on voit François I^{er}; ensuite vient la reine d’Angleterre, Marie, vêtue d’une robe jaune. Plus loin, Soliman I^{er}, empereur des Turcs, ne paraît nullement surpris de se trouver aux noces de Cana, à quelques pas de Jésus-Christ; il a, du reste, à qui parler. Un prince nègre, descendant sans doute du roi mage abyssinien ou du Prêtre-Jean, parle à des serviteurs, tandis que Vittoria Colonna, marquise de la Pescaire, mâchonne le bout d’un cure-dent: et, à l’angle en retour de la table, l’empereur Charles Quint, sans souci de la chronologie, porte tranquillement au col l’ordre de la Toison-d’Or.’—*Théophile Gautier*.

2555. *Rembrandt*: His own Portrait.

*1713. *Murillo*: Holy Family.

1117. *Correggio*: Marriage of S. Catherine. Painted by the artist as a wedding-gift for his sister Catarina, on her marriage in 1519. This is the picture which Vasari saw in the possession of a doctor at Modena, and said that its ‘heads seemed to belong to Paradise,’ and that ‘it would be impossible to see more beautiful hair or hands, or a more truthful and natural colouring.’ Mazarin vainly tried to persuade the Barberini family of Rome to sell him this picture, which was constantly refused. At last he induced Anne of Austria to ask for it, when it was reluctantly given up to her entreaties, and was soon transferred by her to the Palais Mazarin, to the great mortification of the donors. After the death of Mazarin it passed to the gallery of Louis XIV.

1592. *Titian*: A man holding a glove. Collection of Louis XIV.

Angle—

1435. *Francia* (Francesco Raibolini), 1450-1517: The Nativity. Collection of Napoleon III.—a miniature picture.

*1504. *Raffaëlle*: S. Michael and the Dragon, painted for François I. in 1517. The king left the choice of the subject to the painter, and he selected 'the Warrior of God'—the military patron of France, and of that knightly order of which the king was Grand Master.

'Like a flash of lightning the heavenly champion darts upon Satan, who, in desperation, writhes at his feet. The angel is clad in scaly armour, and bears a lance in his hands, with which he aims a death-blow at his antagonist. The air of grandeur, beauty, and calm majesty in the winged youth, the rapidity of the movement, the bold foreshortening of Satan, hurled on the lava rocks, have a most impressive effect.'—*Kugler*.

'S. Michael—not standing, but hovering on his poised wings, and grasping the lance with both hands—sets one foot lightly on the shoulder of the demon, who, prostrate, writhes up, as it were, and tries to lift his head and turn on his conqueror with one last gaze of malignant rage and despair. The archangel looks down upon him with a brow calm and serious; in his beautiful face is neither vengeance nor disdain—in his attitude no effort; his form, a model of youthful grace and majesty, is clothed in a brilliant panoply of gold and silver; an azure scarf floats on his shoulders; his widespread wings are of purple, blue, and gold; his light hair is raised, and floats outward on each side of his head, as if from the swiftness of his downward motion. The earth emits flames, and seems opening to swallow up the adversary. The form of the demon is human, but vulgar in its proportions, and of a swarthy red, as if fire-scathed; he has the horns and serpent-tail; but, from the attitude into which he is thrown, the monstrous form is so foreshortened that it does not disgust, and the majestic figure of the archangel fills up nearly the whole space—fills the eye—fills the soul—with its victorious beauty.

'That Milton had seen this picture, and that when his sight was quenched the 'winged saint' revisited him in darkness, who can doubt?—

“Over his lucid arms
A military vest of purple flow'd
Livelier than Melibocan, or the grain
Of Sarra, worn by kings and heroes old
In time of truce. . . .

By his side,
As in a glittering zodiac, hung the sword,
Satan's dire dread, and in his hand the spear."'

Jameson's 'Sacred and Legendary Art.'

Un. Hans Memling, c. 1430-1494 : Lovely miniature pictures.

To the right of the Salon Carré is a small room containing some beautiful frescoes by Luini from the Palazzo Litta at Milan, whither they were brought from a ruined church; also (1887) from the legacy of the Comtesse Duchâtel—

2480, 2481. *Sir Antonio More* (Moro van Dashorst), 1512-1581 : Portraits supposed to represent Louis del Rio, Maître des requêtes, and his wife.

*2026. *Memling* : The Virgin and Child adored by the Donors.

421. *Ingres* (J. A. Dominique), 1780-1867 : Oedipus explaining the Enigma.

422. *Ingres* : 'La Source,' 1856—considered the most perfect example of the nude in modern painting.

Leaving the Salon Carré by the door opposite that by which we entered, we reach the Grande Galerie, immediately to the right of which opens the *Salle des Sept Mètres*, containing a precious collection of the earlier Italian schools—chiefly brought together by Napoleon III. Over the door is a fresco from the villa of La Magliana, near Rome, where Leo X. died.

Right Wall—

1268. *Carlo Crivelli, c. 1430-1495* : S. Bernardino da Siena.

1400. *Marco Palmezzano* (of Forlì), 1456-1537 : The Dead Christ.

*1211. *Vittore Carpaccio*, flourished 1490-1519 : The Preaching of S. Stephen at Jerusalem.

1350. *Lorenzo Lotto* (of Treviso), c. 1480-1555 : S. Jerome in the Desert. Signed, 1500.

1374. *Bart. Montagna* (of Vicenza), 1450-1523 : A Concert of Children.

1156. *Gentile Bellini, c. 1426-1507* : Two Male Heads.

1158. *Giovanni Bellini, 1427-1516* : Holy Family. From the collection of the Prince of Orange, afterwards of Lord Northwick.

1537. *Cosimo Tura* (of Ferrara), c. 1432-1495 : A Monastic Saint.
1590. *Lo Spagna* (Giovanni di Pietro), c. 1530 : Madonna and Child.
- *1384. *Giov. Massone* (end of XV. c.) : An Altar-piece. In the centre is the Nativity ; on left, S. Francis as protector of Sixtus IV. ; on right, S. Antonio of Padua as protector of Cardinal Giuliano della Rovere, afterwards Julius II. From the sepulchral chapel of Sixtus IV. at Savona.
1573. *Perugino* : Virgin and Child with a number of Angels.
- *1260. *Lorenzo Costa* (of Ferrara), 1460-1555 : The Court of Isabella d'Este, Duchess of Mantua. Painted for the palace at Mantua.
- *1375. *Andrea Mantegna* (of Padua) : The Parnassus. Originally in the possession of Isabella d'Este-Gonzaga ; taken in the sack of Mantua in 1630.
- *1374. *Mantegna* : 'La Vierge de la Victoire.' A dedication picture for the victory which Gonzaga of Mantua obtained over Charles VIII. of France in 1495. F. di Gonzaga and his wife kneel at the feet of the Virgin. Behind are SS. Michael and Andrew. On the right S. Elizabeth kneels ; the little S. John stands by the Virgin, with SS. George and Longinus, distinguished by his lance. This is the most celebrated easel picture of the master. From S. Maria della Vittoria at Mantua.
1376. *Mantegna* : Wisdom victorious over Vice.
- *1567. *Perugino* : Contest between Love and Chastity. From the gallery of Isabella d'Este.
1568. *Perugino* : S. Jerome in the Desert ; The Dead Christ ; S. Francis receiving the Stigmata. A predella.
- *1566. *Perugino* : S. Sebastian.
1279. *Gentile da Fabriano*, 1370?-1450? : The Madonna holds the Child, who blesses the kneeling Pandolfo Malatesta, Lord of Rimini.
1564. *Perugino* : Madonna and Child with Angels.
1278. *Gentile da Fabriano* : The Presentation in the Temple.

End Wall—

- *1312. *Giotto* (di Bondone), 1276?-1337 : S. Francis receiving the Stigmata. In the predella—the Vision of Innocent III. ; the Pope approving the Order of S. Francis ; S. Francis preaching to the Birds. Signed. From S. Francesco at Pisa.

'A picture full of awe and devotion, and although signed without the prefix "Magister," certainly of later date than the works in the Arena by the argument of the single nail in the feet of the crucifix, a type adopted by Giotto subsequent to his works there.'—*Lord Lindsay's 'Christian Art.'*

1260. *Cimabue* (Giovanni Gualtieri), 1240?–1302? : Madonna and Child with Angels. From S. Francesco at Pisa.
 1302. *Taddeo Gaddi* (Agnolo di), 1333?–1396? : A Predella, with the Death of S. John Baptist, the Condemnation of Judas, and the Martyrdom of a Saint.
 1151. *Bartolo di Fredi*, 1330?–1410: The Presentation in the Temple.

Left Wall—

1301. *Taddeo Gaddi* : The Annunciation.
 1273. *Paolo Uccello* (Paolo di Dono), 1397–1475 : A Battle.
 1319. *Benozzo Gozzoli*, 1420–1498 : The Triumph of S. Thomas Aquinas. From the cathedral of Pisa.
 1414. *Pesellino* (Francesco di Stefano), 1422–1457 : S. Francis and the Stigmata ; SS. Cosmo and Damian healing a sick man—full of simplicity and beauty.
 *1290. *Fra Angelico* (Fra Giovanni da Fiesole), 1387–1455 : The Coronation of the Virgin. In the predella—the Story of S. Dominic. Vasari says that Fra Giovanni surpassed himself in the execution of this picture, which was the best altar-piece in the church of Fiesole.

'It is especially in the Coronation of the Virgin that Fra Angelico has so profusely displayed the inexhaustible riches of his imagination. It may be said that painting with him served as a formulary to express the emotions of faith, hope, and charity. In order that his task might not be unworthy of Him in whose sight it was undertaken, he always implored the blessing of Heaven before he began his work ; and when an inward feeling told him that his prayer was answered, he considered himself no longer at liberty to deviate in the slightest degree from the inspiration vouchsafed him from on high, persuaded that in this, as in everything else, he was only an instrument in the hand of God.'—*Rio, 'Poetry of Christian Art.'*

1392. *Neri di Bicci* (of Florence), 1419–1486 : Madonna and Child.
 1320. *Benozzo Gozzoli* : Altar-piece.
 1295. *Botticelli* (Alessandro Filipepi), 1447–1510 : Madonna and Child with Angels.
 *1296. *Botticelli* : Madonna and Child with S. John. A most beautiful picture from the collection of Louis XVIII.

- *1244. *Fra Filippo Lippi* (di Tommaso), 1406-1469: Virgin and Child with Angels—'La Vierge Glorieuse.' From S. Spirito at Florence.
- *1343. *Filippo Lippi*: The Nativity.
- 1322. *Ghirlandajo* (Domenico Grillandajo), 1449-1494: Old Man and Child—very characteristic.
- *1321. *Ghirlandajo*: The Visitation. An admirable picture from S. Maria degli Angeli at Florence.
- *1482. *Cosimo Rosselli* (of Florence), 1438-1507: Madonna in glory, with SS. Bernard and Mary Magdalen.
- *1263. *Lorenzo di Credi* (di Andrea d'Oderigo), 1459-1537: Madonna and Child with SS. Julian and Nicholas. From S. Maria degli Angeli at Florence.
- 1167. *F. J. Bianchi* (of Ferrara), c. 1510: Madonna and Child with SS. Benedict and Quentin.
- 1607. *Bart. Vivarini* (da Murano), worked 1450-1499: S. Giovanni Capistrano. Signed 1459.

La Grande Galerie, begun by Catherine de Medicis and continued by Henri IV., is divided by marble columns plundered from the churches of Paris, in which they usually served to support a baldacchino. Though more fatiguing, it will be found better to visit the whole of each division of the gallery before proceeding to the next, as the schools are divided—first Italian, then Spanish, then German, Flemish, and Dutch. Numbers of artists are usually engaged in copying the pictures. Manon Vaubernier, afterwards the famous Comtesse du Barry, was discovered by Lebel, a myrmidon of Louis XV., when she was a copyist in this gallery.

FIRST DIVISION.

Right—

- 1539. *Lo Spagna*: The Nativity, c. 1530. Given by the town of Perugia to the Baron di Gerando.

'L'enfant Jésus repose à terre, le doigt dans la bouche comme un marmot qui n'a pas encore conscience de sa divinité.'—*Théophile Gautier*.

- 1303. *Raffaellino del Garbo*, 1466-1524: The Coronation of the Virgin. From S. Salvi at Florence.

1120. *Niccolo Alunno* (of Foligno), XV. c.: Scenes from the Passion.
 'Of an animated and dramatic character, amounting almost to caricature.'—*Kugler*.

1369. *Giannicola Manni*, XVI. c.: The Baptism of Christ.

1526. *Luca Signorelli* (of Cortona), 1441-1523: Adoration of the Magi.

1416. *Piero di Lorenzo*, 1462-1521?: The Coronation of the Virgin.

1527. *Luca Signorelli*: A grand fragment.

1241. *Jacopo Carrucci da Pontorno* (of Empoli), 1494-1557: Portrait of a young Jeweller.

1324. *Ghirlandajo*: The Coronation of the Virgin, with kneeling saints.

1414. *Mariotto Albertinelli*, 1474-1515: Virgin and Child, with kneeling saints.

1242. *Jacopo (Carucci) da Pontorno*, 1494-1557: The Salutation.

1115. *Fra Bartolommeo*, 1475-1517 (attributed here to Albertinelli): Christ appearing to the Magdalen.

137. *Gian. Manni*, d. 1547: The Adoration of the Magi.

1133. *Fra Bartolommeo*: The Annunciation. 1515. Collection of François I.

'The Virgin seated under a niche, and attended by standing or kneeling saints, bends backwards as she sees the messenger who flies down to her. It is clear that the latter was thrown off on the background of architecture at the moment when the rest was finished. Fra Bartolommeo has reached a point where he defies every sort of difficulty.'—*Crowe and Cavalcaselle*.

'A most brilliant and original composition, in which the Virgin, instead of being represented kneeling in some retired spot, is seated on a throne receiving the homage of various saints, when the angel Gabriel appears before her.'—*Rio*, 'Christian Art.'

*1154. *Fra Bartolommeo*: Virgin and Child throned, with saints.

1515. *Andrea del Sarto*: Virgin and Child, with S. Anne, S. John Baptist, and angels.

*1506. *Bacchiacca* (Francesco Ubertini): Portrait of a Youth. Often attributed to Raffaello, and formerly supposed to be his own portrait.

1418. *Giulio Romano* (G. Pippi), 1492-1516: The Nativity—very dark and heavy. From S. Andrea at Mantua, afterwards in the gallery of the Duke of Mantua, then of Charles I., and finally of Louis XIV.

1509 bis. *Raffaello*?: Study for a head of S. Elizabeth.

1502. *Raffaello*: S. Michael—a miniature picture.

*1503. *Raffaello*: S. George and the Dragon—miniature.

- *1505. *Raffaelle*: Portrait of Balthazar Castiglione, the famous author of 'Il Cortegiano.' Collection of Charles I., afterwards of Mazarin and Louis XIV.
1183. *Bronzino*: Christ and the Magdalen. Mentioned by Vasari as existing in S. Spirito at Florence—an intensely vulgar picture.
1507. *Raffaelle*: Joanna of Arragon, wife of Ascanio Colonna, Constable of Naples. Painted for Cardinal Bibbiena, who gave it to François I. Vasari says that only the head was executed by Raffaelle.
1511. *School of Raffaelle*: S. Catherine of Alexandria.
- *1500. *Raffaelle*: S. John Baptist as a boy in the Desert. This picture differs much in composition from that in the Tribune at Florence. Morelli attributes this to Sebastian del Piombo.
- *1501. *Raffaelle*: S. Margaret. Collection of François I.

'The famous S. Margaret of Raffaelle was painted for François I. in compliment to his sister, Margaret of Navarre. It represents the saint in the moment of victory, just stepping forward with a buoyant and triumphant air, in which there is also something exquisitely sweet and girlish: one foot on the wing of the dragon, which crouches open-mouthed beneath; her right hand holds the palm, her left sustains her robe. The aim of Raffaelle has evidently been to place before us an allegory: it is innocence triumphant over the power of sin.'—*Jameson's 'Sacred Art.'*

- *1508. *Raffaelle*: Two Male Portraits—supposed to represent Raffaelle and his fencing-master; by some ascribed to Pontormo or Sebastian del Piombo.
1258. *Jacopo (Chimenti) da Empoli*, 1554–1640: 'La Vierge Glorieuse.'
1420. *Giudio Romano*: The Triumph of Vespasian and Titus.

Left Wall, returning—

1170. *Bonifazio*, 1491–1553: The Raising of Lazarus. Formerly in S. Luigi dei Francesi at Rome.

'La gravité de la scène est un peu troublée d'un détail trop familièrement naturel: un des Juifs présent au miracle se bouche le nez pour ne pas sentir la fétide odeur du sépulcre ouvert. C'est un manque de goût; mais le geste est si vrai, et le personnage si bien peint!'—*Théophile Gautier.*

1585. *Titian*: S. Jerome.
1672. *Venetian School*: Very fine Male Portrait.
- *1593. *Titian*: Male Portrait. Collection of Mazarin, afterwards of Louis XIV.

1580. *Titian*: Holy Family, in a woody landscape. From the collection of Mazarin, afterwards of Louis XIV.
1552. *Titian*: Christ bound.
- *1577. *Titian*: Virgin and Child, with SS. Stephen, Ambrose, and Maurice. Collection of Louis XIV. There is a repetition of this picture in the gallery at Vienna.
- *1587. *Titian*: Jupiter and Antiope, known as 'La Venus del Pardo,' with a glorious landscape. Given by Philip IV. of Spain to Charles I., afterwards in the collection of Mazarin, then of Louis XIV.
1591. *Titian*: Male Portrait. Collection of Louis XIV.
1586. *Titian*: The Council of Trent. Collection of Louis XV.
- *1588. *Titian*: Portrait of François I. The king wears a medallion of S. Margaret round his neck. From the collection of François I.
1518. *Girolamo Savoldo* (of Brescia), XVI. c.: Male Portrait.
1589. *Titian*: An allegory in honour of Alfonso of Naples, Marquis of Guastalla. Collection of Louis XIV.
- *1581. *Titian*: The Supper at Emmaus. A subject often painted by the master. Gallery of the Duke of Mantua, Charles I., and Louis XIV.

'Titien, selon la tradition, fait asseoir à la droite du Sauveur, sous l'habit du pelerin, l'empereur Charles V., et, à sa gauche, sous le même travestissement, le cardinal Ximènes. Le page qui apporte un plat sur la table serait Philippe II., plus tard roi des Espagnes.'—*Théophile Gautier*.

1583. *Titian*: The Mocking of Christ. From S. Maria delle Grazie at Milan.
1351. *Lorenzo Lotto*: Holy Family.
1173. *Bonvicino* (Il Moretto of Brescia), 1498-1555: S. Bernardino of Siena and S. Louis of Toulouse.
1318. *Girolamo dai Libri* (of Verona), 1474-1556: Virgin and Child, with cherubs.
- *1578. *Titian*: 'La Vierge au Lapin.' Signed. Collection of Louis XIV. The Virgin holds a white rabbit, towards which the infant Christ, in the arms of S. Catherine, eagerly stretches his hand.
1176. *Bonvicino*: S. Bonaventura and S. Anthony of Padua.
1519. *G. G. Savoldo*: Male Portrait.
1356. *Bernardino Luini*, c. 1475-c. 1533: The Forge of Vulcan.
1169. *Beltraffio* (Giovanni Antonio), of Milan, 1467-1516: The Madonna of the Casio family, with the donors. Altar-piece

painted for the church of the Misericordia near Bologna, the last work of the artist.

- *1602. *Lionardo da Vinci*: Bacchus. Collection of Louis XIV. Probably intended at first for S. John Baptist, and altered to represent the pagan god.

1531. *Andrea Solario*, 1460-1515?: Portrait of Charles d'Amboise.

- *1600. *Lionardo da Vinci* (sometimes attributed to the Milanese Bernardino de' Conti): Female Portrait, called in France 'La Belle Féronnière,' mistress of François I., but really representing Lucrezia Crivelli, a lady beloved by Ludovico Sforza.

'An earnest and exquisitely beautiful head.'—*Kugler*.

- *1599. *Lionardo da Vinci*: 'La Vierge aux Rochers.' Collection of François I. A replica, with some difference, of the picture in the National Gallery from the collection at Charlton in Wilts.

- *1597. *Lionardo da Vinci*: S. John Baptist preaching—half figure. Given by Louis XIII. to Charles I.; afterwards in the collection of Louis XIV.

1532. *A. Solario*: The Crucifixion.

- *1530. *A. Solario*: 'La Vierge à l'oreiller vert.' Named from the pillow upon which the Child is lying. The picture, perhaps from a drawing of Lionardo, was given by Marie de' Medici to the convent of the Cordeliers at Blois, whence it passed to the gallery of Cardinal Mazarin. The best work of the artist.

1285. *Gaudenzio Ferrari* (of Valduggia, near Novara), c. 1484-1546: S. Paul. Signed 1543. From S. Maria delle Grazie at Milan.

Un. 'Bernardinus Favolus de Papia faciebat, 1418': Virgin and Child—a striking picture.

1265. *Attributed to Lionardo*: Annunciation—a tiny long picture.

1181. *Borgognone* (Ambrogio Stefani da Fossano), 1450?-1523: The Presentation in the Temple.

1355. *Luini*: Salome receiving the head of S. John Baptist.

1284. *Lorenzo Fasoli di Pavia*, c. 1520: The Family of the Virgin.

1488. *Pier Francesco Sacchi* (of Pavia), XVI. c.: The Four Doctors of the Church.

1382. *Marco da Oggiono* (of Milan), c. 1460-1530: Holy Family at Bethlehem.

1353. *Luini*: Virgin and Child, with S. Joseph.

1276. *Dosso Dossi* (Giov. Lutero), of Ferrara, c. 1479-1512: S. Jerome.

1436. *F. Francia* (Francesco Raibolini), 1450-1517: The Crucifixion. From S. Giobbe at Bologna.
 1553. *Garofalo* (Benvenuto Tisi), of Ferrara, 1481-1559: The Sleep of the Infant Jesus.
 1381. *Gir. Marchesi* (da Cotignola), 1480-1550?: The Cross Bearing. Signed.
 1437. *F. Francia*: Madonna and Child, with a monk.
 1462. (On a screen.) *Daniele da Volterra* (Ricciarelli), 1509-1566: David and Goliath.

'Violent and hard, but of such power of expression as to have long gone by Michelangelo's name.'—*Kugler*.

SECOND DIVISION.

Right Wall—

1150. *Fed. Barocci* (of Urbino), 1528-1612: The Virgin in glory.
 1438. *Giulio Romano* (ascribed to Bagnacavallo): Circumcision. The picture was bought by Charles Le Brun at the sale of Fouquet, and resold to Louis XIV.
 1140. *Fed. Barocci*: The Circumcision. From an oratory at Florence.
 1475. *Romanelli* (of Viterbo), 1610-1662: The Fall of Manna.
 1485. *Matteo Rosselli* (of Florence), 1578-1650: The Triumph of David.
 1163. *Pietro da Cortona* (P. Berrettini), 1596-1669: Virgin and Child, with S. Martina offering a lily.
 1121. *Caravaggio* (Michelangelo Amerighi), 1569-1609: The Death of the Virgin.
 1202. *Bern. Campi* (of Cremona), XVI. c.: Piety.
 1288. *Domenico Feti*, 1589-1624: Melancholy.
 1122. *Caravaggio*: The Fortune-teller.
 1124. *Caravaggio*: Portrait of Alof de Vignacourt, Grand-Master of Malta in 1601.
 1123. *Caravaggio*: A Concert.
 1495. *Sassoferrato* (Gio. Batt. Salvi), 1605-1685: The Annunciation.
 1379. *Carlo Maratta* (of Camerano), 1625-1713: Portrait of Maria Maddalena Rospigliosi. A very favourable specimen of the master.
 1479. *Salvator Rosa* (of Renella), 1615-1673: Battlepiece.
 'An admirable picture, with an angry yellow light.'—*Kugler*.
 1478. *Salvator Rosa*: Appearance of Samuel to Saul.
 1232. *Annibale Caracci* (of Bologna), 1560-1609: Fishing.

1447. *Guido Reni* (of Bologna), 1575-1642: *Ecce Homo*. Collection of Louis XIV.
1439. *Guido Reni*: David and the head of Goliath.
1613. *Domenichino* (Dom. Zampieri), of Bologna, 1581-1641: *S. Cecilia*.
1233. *Ann. Caracci*: Hunting.
1450. *Guido Reni*: *S. Sebastian*. Collection of Mazarin, afterwards of Louis XIV.
- *1218. *Ann. Caracci*: 'La Vierge aux Cerises.' Sometimes called the 'Silence' of Caracci.

The first name is in allusion to the legend, often repeated in old carols, that, before the birth of our Saviour, the Virgin longed for cherries which grew high on a tree, and that when Joseph was about to get them for her, the bough bent to his hand.

1227. *Ann. Caracci*: The Martyrdom of *S. Stephen*.

Left Wall, returning—

1739. *Zurbaran* (Francisco), 1598-1662: The Funeral of *S. Pietro Nolasco*.
1716. *Murillo*: The Miracle of *S. Diego*—'La Cuisine des Anges.' The angels prepare the dinner of a monk absorbed in his devotions. Signed 1646. Collection of Marshal Soult.
1735. *Velasquez* (Diego Rodriguez de Silva), 1599-1660: Portrait of the Infanta Maria Theresa, afterwards Queen of France.
1722. *Jose de Ribera* (L'Espagnolet), 1588-1656: The Burial of Christ.
1758. *Zurbaran*: *S. Pedro Nolasco* and *S. Raymond of Penaforte*.
1708. *Murillo*: The Immaculate Conception.
1710. *Murillo*: The Birth of the Virgin.
1721. *Ribera*: Adoration of the Shepherds. Signed 1650.
1723. *Ribera*: *S. Paul the Hermit*.
1734. *Velasquez*: A Group of Men. Velasquez and Murillo are represented on the left.
1715. *Murillo*: Christ bound to the Column, and *S. Peter* on his knees. A miniature.
- *1732. *Velasquez*: Philip IV. A full length, with a dog.
- *1717. *Murillo*: The Young Beggar-Boy. Collection of Louis XVI.
1408. *G. P. Panini* (of Piacenza), 1695-1768: Interior of *S. Peter's*.
1203. *Canaletto* (Ant. Canale), 1697-1768: Grand Canal, Venice.
1469. *Tintoretto* (Jacopo Robusti), of Venice, 1519-1594: Virgin and Child with SS. Francis and Sebastian, and a donor in adoration.
1465. *Tintoretto*: Sketch for the 'Paradise' at Venice.

1464. *Tintoretto*: Susanna and the Elders.
 1467. *Tintoretto*: Fine Male Portrait.
 1179. *Paris Bordone* (of Treviso), 1501-1570: Male Portrait.
 1195. *Paolo Veronese*: Calvary.
 1196. *Paolo Veronese*: The Supper at Emmaus, with a crowd of figures.
 1180. *Paris Bordone*: Man and Child.
 1190. *Paolo Veronese*: Virgin and Child, with saints and donor. From the collection of the Comte de Brienne, afterwards of Louis XIV.
 1172. *Bonifazio*: Virgin and Child, with two saints.
 1171. *Bonifazio*: Holy Family, and saints. Collection of Mazarin, afterwards of Louis XIV.
 1194. *Bonifazio*: Christ falling under the Cross.
 1188. *Paolo Veronese*: Susanna and the Elders.
 1399. *Palma Vecchio* (Jacopo), of Serinalta, c. 1480-1528: The Adoration of the Shepherds.
 1199. *Paolo Veronese*: Portrait of a Young Woman.
 1189. *Paolo Veronese*: The Swoon of Esther. Collection of Louis XIV.
 *1135. *Giorgione*: The Holy Family, with SS. Sebastian and Catherine, in a poetic landscape. Collections of the Duke of Mantua, Charles I., Mazarin, and Louis XIV.
 1349. *Lorenzo Lotto*: The Woman taken in Adultery.
 1579. *Titian*: Holy Family.

THIRD DIVISION (between the columns, which were given by Louis XIV. to S. Germain des Prés, and brought here on the Revolution).

Right Wall: Early French School—

1008. *François Clouet?*: François I.
 *155. *Jean Cousin* (of Soucy, near Sens), c. 1500-1589: The Last Judgment. Painted for the Minimes of Vincennes.
 1009. *François Clouet?*: Charles IX.
 131. *François Clouet?*: François de Lorraine, Duc de Guise.

Left Wall—

289. *Jean Fouquet*, c. 1450: Charles VII.
 304 bis. *Nicolas Froment* (of Avignon), worked 1461-1482: Portrait of King René and his second wife, Jeanne de Laval. Executed for the king as a gift to Jean de Matheron, of Aix, in Provence.
 126. *Jean Clouet?*: François I.

FOURTH DIVISION.

The twenty-three large pictures which hang on either side the gallery—called ‘La Galerie Medicis’—were ordered from *Rubens* by Marie de Medicis in 1620, to decorate the gallery at the Luxembourg which she had just built. Painted especially for their places in the Luxembourg, and exceedingly interesting there, as commemorating the foundress and first inhabitant of that palace, they are out of place here. Godefroy was also employed to ‘restore’ the pictures in 1857, so that the work of *Rubens* is irretrievably lost.¹ The pictures are not hung in their order, which is—

The Destiny of Marie de Medicis.

Her Birth at Florence, April 26, 1575.

Education of Marie de Medicis.

Henri IV. receives her Portrait.

Her Marriage with Henri IV.

Her Landing at Marseilles, Nov. 3, 1600.

Her Marriage at Lyons, Dec. 10, 1600.

Birth of Louis XIII. at Fontainebleau, Sept. 27, 1601.

Henri IV. leaving for the war in Germany and placing the government in the hands of the Queen.

The Coronation of Marie de Medicis.

The Government of Marie de Medicis.

Journey of the Queen to Pont-au-Cé, in Anjou.

Exchange of the French and Austrian princesses, Nov. 9, 1615.

Happiness of the Regency.

Majority of Louis XIII.

The Escape of the Queen from Blois, Feb. 21, 1619.

Reconciliation of Louis XIII. with Marie de Medicis.

Conclusion of the Peace.

Interview between Marie de Medicis and her son.

The Triumph of Truth.

Marie de Medicis as Bellona.

Her father, François de Medicis, Grand Duke of Tuscany.

Her mother, Joanna of Austria, daughter of the Emperor Ferdinand I.

‘Marie de Médicis, qui avait vingt-sept ans quand Henri IV. l’épousa, était une grande et grosse femme, fort blanche, qui, sauf de beaux bras, une belle gorge, n’avait rien que de vulgaire.’—*Michelet*.

¹ For the way in which Godefroy carried out his destructive process, see the *Memoirs de Comte Horace de Viel Castel*.

The outlines were drawn in chalk under the personal supervision of the queen, but the paintings were executed at Antwerp; the sketches for them are at Munich.

The collection of Dutch pictures is a very fine one, though when Louis XIV. looked at those which were here in his time he exclaimed, 'Otez-moi ces magots!' We may notice:—

Right Wall—

2071. *Franz Porbus*, 1569–1622. Henri IV.

Un. Jan Breughel, 1568–1625: The Parable of the Swine.

*2074. *Franz Porbus*: Portrait of Guillaume le Vair, Chancellor of France under Louis XIII.

1927. *Philippe de Champaigne*: The Supper in the Pharisee's House.

2159. *David Teniers* (le Jeune), 1610–1690: Village Festival.

2112. *Rubens*: Elizabeth of France, daughter of Henri IV., who married the Infante of Spain, afterwards Philippe IV. Collection of Louis XIV.

2108. *Rubens*: Marie de Medicis as Bellona.

2160. *David Teniers*: The Wineshop by the River.

2162. *David Teniers*: Interior of Alchouse.

2339. *Gerard Dou*: His own Portrait.

2354. *Gerard Dou*: Man weighing gold.

2355. *Gerard Dou*: The Dentist. Collection of Louis XIV.

2356. *Gerard Dou*: Old Woman reading the Bible to her peasant husband.

2487. *Netscher*, 1639–1684: The Violin Lesson.

2600. *Ary de Voys*, c. 1634–1680: His own Portrait.

2473. *W. van Mieris*, 1662–1747: The Cook.

Left Wall, returning—

2589. *Terburg* (Gerard ter Borch), 1617–1681: A Concert.

2460. *Metsu* (Gabriel), 1630–1667: The Chemist.

2508. *Van Ostade* (Adriaen), 1610–1685: The Halt.

2497. *Van Ostade*: The Fish Market.

2329. *Paul Potter*, 1625–1654: The Wood at the Hague. Dated 1650.

2495. *Van Ostade*: The Family of the Painter.

2525. *Hendrik Pot*: Charles I. of England.

2465. *Mirevelt* (Michiel Jan), 1567–1641: Portrait of Olden Barnevelt.

2106. *Rubens*: Full length of Francesco de' Medici, Grand Duke of Tuscany.
2107. *Rubens*: Giovanna of Austria, Grand Duchess of Tuscany, mother of Marie de Medicis.
2084. *Rubens*: Tomyris, Queen of Scythia, causes the head of Cyrus to be plunged into a bath of blood. Collection of Louis XIV. A repetition of subject, somewhat altered, is in the gallery of Lord Darnley, at Cobham in Kent.
2115. *Rubens*: A Kermesse.

FIFTH DIVISION.

Right Wall—

2067. *Jakob van Oost*, 1600-1671: S. Carlo Borromeo during the Plague at Milan in 1576.
- *1939. *Philippe de Champaigne*: Portrait of Robert Arnauld d'Andilly, 1650.
- 'This portrait is well conceived and highly finished in execution; the tone is warm, and the hand is peculiarly beautiful.'—*Waagen*.
1942. *Philippe de Champaigne*: Portrait of a Girl.
2158. *David Teniers*: The Temptation of S. Anthony. Collection of Louis XVIII.
- *1934. *Philippe de Champaigne*: Portrait of Suzanne, the daughter of the artist, a nun of Port Royal, recovering from dangerous illness (fever and paralysis) in answer to the prayers of Sister Catherine Agnes Arnauld—a most graphic picture, of unparalleled care in the treatment of its homely details. From the Convent of Port Royal.
1491. *Philippe de Champaigne*: Portrait of a Girl.
1954. *Gaspard de Crayer*, 1584-1669: Equestrian Portrait of Ferdinand of Austria, Governor of the Netherlands.
2411. *Honthorst* (Gherardo della Notte), 1590-1656: Portrait of Prince Rupert.
2479. *Ant. Moro* (van Dashorst), c. 1512-1576: The Dwarf of Charles V., with a dog.
2410. *Honthorst*: Charles Louis of Bavaria.
2636. *Jan Wynants*, c. 1625-1682: The Edge of the Forest.
2383. *Franz Hals*, c. 1580-1666: Portrait of René Descartes.
2387. *F. Hals*: Portrait of the wife of Nicolas van Beresleyn.
2388. *F. Hals*: The Family of Beresleyn of Haarlem.
2386. *F. Hals*: Portrait of Nicolas Beresleyn.
- Un. Antonis Palamides*, 1601-1673: Beautiful Male Portrait.

Left Wall, returning—

2343. *A. Cuyp*, 1620-1691: A Riding Party.
 2341. *A. Cuyp*: Landscape and Cattle.
 2342. *A. Cuyp*: Starting for a Ride. Collection of Louis XVI.
 2344. *A. Cuyp*: Children.
 *1971. *Vandyke*: Equestrian Portrait of Francisco de Moncada, Governor-General in the Netherlands. From the chamber of Louis XIV.
 *1970. *Vandyke*: Isabella Clara Eugenia of Austria, Infanta of Spain, Governess of the Netherlands, as a widow. Collection of Louis XIV.
 *1969. *Vandyke*: Charles Louis of Bavaria and his brother, Prince Rupert. From the collection of Charles I., afterwards in the Salon d'Apollon at Versailles.
 1983. *Vandyke*: His own Portrait.
 1964. *Vandyke*: S. Sebastian succoured by Angels.
 *1973. *Vandyke*: Portrait of a Gentleman, supposed to be the brother of Rubens, and little girl. Collection of Louis XIV.
 1962. *Vandyke*: 'La Vierge aux Donateurs.' Collection of Louis XIV.
 *1972. *Vandyke*: Portrait of a Lady, supposed to be the sister-in-law of Rubens, and her daughter. Collection of Louis XIV.
 1978. *Vandyke*: Male Portrait.
 *1975. *Vandyke*: Portrait of the Duke of Richmond. Collection of Louis XIV.
 1968. *Vandyke*: The Children of Charles I. (Charles II., James II., and Mary of Orange). A charming miniature sketch for the great picture at Turin.
 1985. *Vandyke*: Jean Gresset Richardot, President of the Privy Council of the Netherlands, and his son. Sometimes attributed to Rubens. Collection of Louis XVI.

SIXTH DIVISION.

Right Wall—

2328. *Ferd. Bol*, 1616-1680: Philosopher in Meditation.
 2511. *Van Ostade*: A Frozen Canal.
 *2527. *Paul Potter*: The Prairie. Signed and dated 1652, when the artist was twenty-six (two years before his death).
 2578. *Jan Steen*, 1626-1679: Flemish Festival in an Alehouse.
 2330. *Ferd. Bol*: Portrait of a Mathematician. Collection of Louis XV.

2404. *Hobbema* (Meindert), 1638-1709: The Water-mill. Signed. Collection of Napoleon III.
 2588. *Terburg*, 1660: The Music Lesson. From the Collection of Louis XVI.

Left Wall, returning—

2560. *Ruysdael* (Jacob van), 1629-1682: Landscape, 'Le Coup de Soleil.'
 2538. *Rembrandt*: S. Matthew.
 2458. *Metsu*: The Herb Market at Amsterdam.
 2555. *Rembrandt*: His own Portrait when old. Collection of Louis XVI.
 2537. *Rembrandt*: The Samaritan's House. Dated 1648. Collection of Louis XVI.
 2553. *Rembrandt*: His own Portrait.
 2558. *Ruysdael*: Storm on the Dutch Coast.
 2543. *Rembrandt*: Venus and Cupid.

The third door we have passed on the right of La Grande Galerie is the entrance to five small rooms. Here we may notice:—

1st Room (IX.)—

Containing interesting examples of Flemish Art—

Un. Ant. Moro: Edward VI. of England.

- *2020. *Quentin Matsys*, 1460-1530: A Banker and his Wife. Signed 1518. The painting of the fur and other accessories is marvellous in execution.
 2196. *Van der Weyden* (Roger), c. 1400-1464: The Deposition.
 2072. *Porbus le Jeune*, 1569-1622: Portrait of Marie de Medicis: a picture of great interest, as the only one preserved from the fire of Feb. 6, 1661, from the portraits of kings and queens of France (by Porbus, Bunel, and his wife Marie Bahucho) which hung, in *la galerie des rois* of Henri IV., between the windows, nine on the west, twelve on the east. That of Henri IV. is only known by the engraving of Thomas de Leu. This picture happened to have been moved into another room, during alterations, just before the fire occurred.

2nd Room (X.): Miscellaneous—

2722. *Angelica Kauffmann*, 1741-1807: Baronne de Krudner and her daughter.
School of Cologne, XVI. c.: The Descent from the Cross.

- *2717. *Holbein* (Hans), 1497-1543: Portrait of Sir Thomas More, Chancellor of England. Collection of Louis XIV.
 2716. *Holbein*: Male Portrait. Collection of Louis XIV.
 *2714. *Holbein*: Portrait of William Warham, Archbishop of Canterbury, 1527. Collection of Louis XV. A noble example of the master.
 *2709. *A. Dürer*, 1471-1528: Head of an Old Man.
 *2713. *Holbein*: Portrait of Nicholas Kratzer, Astronomer to Henry VIII. Collection of Louis XIV.
 *2718. *Holbein*: Portrait of Anne of Cleves, Queen of England, fourth wife of Henry VIII. Collection of Louis XIV.
 2703. *Lucas Cranach*, 1472-1553: Venus. Dated 1529.
 2719. *Holbein*: Portrait of Sir Richard Southwell.

3rd Room—

Pictures by English artists—none remarkable—the best

George Romney, 1734-1806: Sir John Stanley?

4th Room (XI).—

A noble collection of pictures of *Eustache Lesueur* (1617-1655) representing the life of S. Bruno, and executed for one of the cloisters of a Carthusian monastery which stood on the site now occupied by the Luxembourg.

‘Lesueur avait vingt-huit ans, lorsqu’il fut chargé de peindre la galerie des Chartreux; en moins de trois ans (1645-1648), aidé par ses frères et son beau-frère dans les parties les moins importantes de l’œuvre, il eut exécuté les vingt-deux tableaux de la vie de S. Bruno. L’admiration publique ne s’exprima point par une explosion bruyante, mais par une espèce de saisissement. Cette sérénité, cette pureté céleste, cette couleur limpide et transparente comme un beau ciel d’été, ce sentiment religieux d’une suavité si pénétrante, qui réunit l’élan de l’extase et le calme de l’âme en repos dans la lumière, furent comme une révélation nouvelle. Lesueur après Poussin, c’était l’Evangile après l’Antiquité et l’ancien Testament.’—*Martin*, ‘*Hist. de France*.’

The pictures are—

1. Raymond, a learned doctor at Paris, and canon of Notre Dame, is lecturing on theology to his pupils, one of whom, sitting in front, with a book under his arm, is S. Bruno, a native of Cologne.
2. Raymond dies. A priest attended by two students, one of

whom is S. Bruno, extends the crucifix. A demon awaits the departing soul.

3. As, three several times, the people were attempting to carry Raymond to the grave, when they were chaunting the words 'Responde mihi quantas habes iniquitates,' the dead man lifted himself up and with terrible voice exclaimed: 'By the justice of God I am condemned.' On the third occasion the body was flung aside, as unworthy of Christian burial. S. Bruno witnesses the awful scene.
4. S. Bruno kneels before the crucifix. In the background Raymond is being buried in unconsecrated ground.
5. Bruno teaches theology at Rheims.
6. Bruno, dreading the temptations of the world, persuades six friends to adopt the life of anchorites.
7. S. Bruno and his companions prepare to set out to Grenoble and distribute their goods to the poor.
8. Hugo, Bishop of Grenoble, has a vision of seven moving stars, which become stationary at a fixed point in his diocese; when Bruno and his companions appear, he sees the interpretation of his vision and gives them a retreat on a mountain near Grenoble.
9. Bruno and his friends, preceded by S. Hugo on a mule, journey to the village of Chartreux.
10. S. Bruno founds the monastery of the Grande Chartreuse.
11. S. Hugo invests Bruno with the habit of his order.
12. The rule of Bruno is confirmed by Pope Victor III.
13. S. Bruno, as abbot, receives young novices.
14. Pope Urban II., who had been a pupil of Bruno at Rheims, sends for S. Bruno to aid him in his affairs: the summons causes consternation.
15. Bruno received by Urban II.
16. Bruno refuses the Archbishopric of Reggio.
17. Bruno, unable longer to endure Court life, retires to a desert in Calabria.
18. Bruno has obtained leave to found a convent in Calabria; he prays and the monks clear the ground.
19. Count Roger of Sicily, lost in the forest, finds the hermitage of S. Bruno.
20. Whilst besieging Capua, Count Roger has a vision of S. Bruno, who warns him of treachery in his camp, so that he is able to guard against it.
21. The death of S. Bruno (1100), surrounded by his monks.
22. The apotheosis of S. Bruno—the worst, as the last was the best, of the series.

5th Room—

Pictures by *Eustache Lesueur*, chiefly from the Hôtel Lambert, in the Isle S. Louis.

‘La décoration de l’hôtel Lambert, partagée entre les deux rivaux Lesueur et Lebrun, fut encore pour Lesueur l’occasion d’un triomphe. Il y donna un caractère tout nouveau à l’allégorie mythologique, déjà traitée par Poussin avec une grande profondeur, mais dans un autre style. C’est, ainsi que le dit très-bien M. Vitet, c’est l’antiquité comme la comprendra Fénelon, devenue chrétienne sans cesser d’être hellénique. Ce n’est pas l’antiquité d’Homère, mais celle de Platon et de Virgile. Ces ravissantes nymphes de Lesueur sont des idées descendues de l’empyrée platonicien, si voisin du ciel de Saint Jean.’—*Henri Martin*.

We may especially notice—

554. Tobias instructed by his father. Very beautiful in colour.

From this room one may turn (right) at the head of a staircase to the *Galerie Mollin*, containing a vast collection of the works of N. Poussin and Claude.

Right Wall—

78. *Bourdon* (Sebastien), of Montpellier, 1616-1671: Interesting Portrait of René Descartes.

504. *Le Brun* (Charles), 1619-1690: Martyrdom of S. Stephen.

‘C’est en quelque sorte le spécimen de ce qu’on peut appeler l’école académique; un grand talent de composition, un style noble, une exécution habile, mais une manière théâtrale, déclamatoire, tout à la surface, où manque la sérénité de l’art vrai, où on sent l’âme absente.’—*Henri Martin*.

This picture was a votive offering executed by Lebrun at the age of thirty-two, for the Confrérie des Orfèvres, who presented it, on May 1, 1651, to the chapter of Notre Dame.

742. *N. Poussin*: Apollo and Daphne. The last work of the artist; left unfinished.

558. *Lesueur*: The Appearance of Christ to the Magdalen.

494. *Le Brun* (Charles), 1619-1690: The Adoration of the Shepherds.

713. *N. Poussin* : Holy Family.
 710. *N. Poussin* : The Philistines stricken with the Plague.
 560. *Lesueur* : S. Paul preaching at Ephesus.

'Depuis *La Dispute du Saint-Sacrement* et *L'Ecole d'Athènes* il n'avait rien paru qui pût comparer au *Saint Paul*, création qui est peut-être le chef-d'œuvre de l'école française. Un idéal souverain respire dans toute cette composition ; un souffle divin fait frissonner la chevelure de l'apôtre ; l'esprit de Dieu brille dans son regard.'—*Henri Martin*.

501. *Le Brun* : Crucifixion, with angels.
 529. *Lefebvre* (Claude), 1632-1675 : A Master and Pupil.
 315. *Claude Lorraine* : David consecrated by Samuel.
 456. *Laurent de Lahyre*, 1606-1656 : Pope Nicholas V. witnessing the opening of the grave of S. Francis of Assisi. The pope (1449) descends into the tomb at Assisi, which has never been opened since the death of the saint. He finds the body entire and standing upright ; kneeling, he lifts the robe to examine the traces of the stigmata ; attendants and monks with torches stand around.
 317. *Claude Lorraine* : A Seaport.
 *441. *Jouvenet* : Fagon, physician of Louis XIV. A most powerful and speaking portrait.

Left Wall, returning—

545. *Le Nain*, XVII. c. : Portrait of Henri, Duc de Montmorenci, Marshal of France.
 722. *N. Poussin* : The Vision of S. Paul.
 314. *Claude Lorraine* : The Landing of Cleopatra.
 735. *N. Poussin* : Time saving Truth from the attacks of Envy and Discord. Executed in 1641 for Cardinal Richelieu, afterwards in the 'grand cabinet du roi' at the Louvre.
 316. *Claude Lorraine* : Ulysses restoring Chryseis to her Father.
 211. *N. Poussin* : The Judgment of Solomon.
 628. *Mignard* : Madonna and Child, with a cluster of grapes.
 781. *Rigaud* : Louis XIV. An interesting portrait (1701) of the great king, 'silencieux et mesuré,' as S. Simon describes him, whose minutest actions endured the scrutiny of his courtiers, from whose presence he was never relieved, a prince of the blood handing him his shirt, a duke holding a mirror whilst he shaved, &c.
 704. *N. Poussin* : Eleazar and Rebecca.

On a Screen—

2035. *A. F. van der Meulen*, 1634-1690: The Entrance of Louis XIV. and Marie Thérèse into Arras, 1667. Louis XIV. and Monsieur, on horseback, follow the carriage, which shows how ladies used to sit 'à la portière.'

At the end of this gallery we enter *Le Pavillon Denon*, recently devoted to portraits of artists. We may notice—

1272. *Paolo Uccello*: Heads of Giotto, Paolo Uccello, Donatello, Brunelleschi, and Giovanni Manetti.
 640. *Pierre Mignard*, 1612-1695: By himself.
 5251. *Mme. Le Brun*: J. Jouvenet.
 1944. *Philippe de Champaigne*: The architects F. Mansart and Claude Perrault.
 482. *Largillière*: The king's painter, Charles Le Brun.
 1380. *Carlo Maratta*, 1625-1713: His own Portrait.
 *531. *Mme. E. L. Vigée Le Brun*: Herself and her child.
 796. *Rigaud*: His own Portrait.
 302. *Fragonard*, 1780-1850: His own Portrait.
 80. *Bourdon*: His own Portrait.

On the right opens a gallery in which a collection of the *Modern French School* has been recently arranged. We may notice:—

Right Wall—

641. *Millet* (Jean François), 1814-1875: Church of Greville.
 702. *A. A. Pils*, 1815-1875: Rouget de l'Isle singing the first Marseillaise at the house of the Mayor of Strasbourg.
 841. *Ary Scheffer*, 1795-1858: SS. Monica and Augustin.
 189. *David* (Jacques Louis), 1748-1825: The Vow of the Horatii.
 417. *Ingres*: The Apotheosis of Homer.
 889. *Constant Troyon*, 1810-1865: Oxen at work.
 840. *Scheffer*: The Temptation.

Left Wall, returning—

50. *Bouhot* (François), 1800-1842: Le 18 Brumaire.
 609. *Lethière* (Guillaume-Guillon), 1760-1832: Brutus condemning his sons to death.
 890. *Troyon*: The Return to the Farm.
 213. *Delacroix* (Ferdinand), 1798-1863: The Capture of Constantinople by the Crusaders.

141. *Corot* (Jean-Baptiste), 1796-1875 : A characteristic Landscape of Willows and Water.

*199. *David* : Portrait of Mme. Récamier. A masterpiece of the artist.

'Toute sa personne était un composé de grâce naïve, de finesse et de bonté ; et tout cela uni ensemble, accordé par cet attrait que forme seul le charme par lequel on est aimée. C'était son âme qui animait ses yeux, et s'y montrait à travers de longues paupières baissées, ainsi que sur le front rougissant sous le bandeau de limon, seule parure, pendant longues années, d'une si charmante tête. Dans le sourire qui entr'ouvrit si souvent les lèvres rosées, il fallait également voir la joie naïve d'une jeune et ravissante créature, heureuse de plaire, heureuse d'être aimée, ne voyant que des joies dans la nature et répondant au salut d'amour qui l'accueillait en tous lieux par une expression de tacite bienveillance. Elle remerciait la vie d'être si belle et si joyeuse.'—*Mémoires de la Duchesse d'Abrantès*.

217. *Delaroche* (Paul), 1797-1856 : The Sons of Edward IV. of England in the Tower.

Entrance Wall—

644. *Millet* : The Gleaners.

Returning to the Pavillon Denon, we enter the *Galerie Daru*, with pictures of the French School of the XVIII. c.

Right Wall—

463. *Laurens* (Nicolas), 1690-1743 : Summer.

275. *Dumont* (Jacques), 1700-1781 : Madame Mercier, nurse of Louis XV., and her family.

224. *Desportes* (François), 1661-1743 : A Sportsman.

*375. *Greuse* (Jean Baptiste), 1725-1805 : Lovely head of a child.

900. *Van Loo* (Carle), 1705-1765 : Portrait of Queen Maria Leczinska, 1747.

32, 33. *Boucher* (François), 1703-1770 : Pastoral Scenes. Good specimens of the artist.

99. *Chardin* (Jean Baptiste), 1699-1779 : 'La Pourvoyeuse.'

666. *Oudry* (Jean Baptiste), 1686-1755 : Blanche, a favourite dog of Louis XV.

658. *Nattier* (J. M.), 1685-1766 : Madame Adélaïde de France, fourth daughter of Louis XV.

End Wall—

194. *David*: Paris and Helen. A characteristic example of the French classical school.
 *370. *Grenze*: The Father's Curse and the Son's Punishment.
 371. *J* Collection of Louis XVIII.

Left Wall—

857. *Louis Tocque*, 1696–1772: Portrait of Queen Maria Leczinska.
 *92. *Chardin*: 'Le Benedicite.'
 91. *Chardin*: 'La Mère laborieuse.'
 266. *Drouais* (François H.), 1727–1775: Portraits of Charles-Philippe de France, Comte d'Artois, afterwards Charles X., at six, and his sister, Marie Adélaïde Clotilde, afterwards Queen of Sardinia, at four.
 *372. *Grenze*: The Broken Pitcher.
 638. *Mignard*: 'Le Grand Dauphin' and his family.
 229. *Desportes*: Folle and Mitte, dogs of Louis XIV.
 369. *Grenze*: The Village Bride, 'L'Accordée du Village.' The father has just paid the dowry of his daughter and is commending her to the care of her bridegroom; the mother exhibits satisfaction at the match; the younger sister grief at the parting.

On leaving the last hall of the French School we find ourselves at the top of the *Escalier Daru*, to which the grand 'Victory of Samothrace'—a draped figure in rapid motion—has been removed. It dates from 305 B.C., and was discovered in 1863 in one hundred and twenty fragments. Crossing the landing half-way up the staircase, entering the Vestibule, and leaving the Galerie d'Apollon to the right, we reach again the Salle des Sept Cheminées. If we cross this, through the furthest door on the opposite wall we may enter the *Musée Campana*, containing the—

Salle Asiatique.—(The ceiling has 'Poussin presented to Louis XII. by Richelieu,' by *Alaux*.) Phœnician terra-cottas, Babylonian alabasters, &c.

Salle des Terres-cuites.—(Ceiling, 'Henri IV. after the Battle of Ivry,' by *Stenben*.) Terra-cottas, chiefly from Magna Græcia.

Salle des Vases Noirs.—(Ceiling, 'Puget presenting to Louis XIV. his Group of Milo of Crotona,' by *Deveria*.) Very ancient Etruscan vases.

Salle du Tombeau Lydien.—(Ceiling, 'Francis I. receiving the Statues brought from Italy by Primaticcio,' by *Fragonard*.) In the centre of the room is the great terra-cotta tomb of a husband and wife, from Cervetri, which was the masterpiece of the Campana collection.

Salle des Vases Corinthiens.—(Ceiling, 'The Renaissance of the Arts in France,' and eight scenes of French history from Charles VIII. to the death of Henri II.) All the vases in this hall are anterior to Pericles.

Salle des Vases à Figurines Noires.—(Ceiling, 'Francis I. armed by Bayard,' by *Fragonard*.) Vases before the time of Alexander the Great.

Salle des Vases à Figurines Rouges.—(Ceiling, 'Charlemagne and Aleuin,' by *Schneitz*.)

Salle des Rhytons.—(Ceiling, 'Louis XII. at the States-General of Tours in 1506,' by *Drolling*.) Many of the rhytons are unique.

Salle des Fresques.—(Ceiling, 'Egyptian Campaign under Bonaparte,' by *Cogniet*.) Frescoes and relics from Pompeii. Three frescoes of first-rate excellence were given by Francis I. of Naples.

Returning to the *Salle des Vases Corinthiens*, the visitor may enter, on the left, the *Musée Charles X.*, or *des Antiquités Grecques*, and, beginning with the furthest room, visit—

Salle d'Honore: Greek Pottery and Glass. Objects in wood and plaster from the tombs of Kertch.

Salle des Vases Peints, à figures rouges.

Salle Grecque.

Salle des Vases Peints, à figures noires.

The five succeeding halls and staircase of the *Musée Egyptien* contain a very precious and important collection. Their names express their contents—

Salle des dieux et monuments divers.

Salle des dieux.

Salle des monuments funéraires.

Salle des monuments relatifs à la vie civile.

Salle des monuments historiques.

(Staircase) Larger sculptures. Statue of Rameses II.

Turning left, we find *Les Anciennes Salles du Musée des Souverains*, which were formerly brimming with interest, but collections chiefly due to the energy and historic

judgment of the Empress Eugénie have been, for the most part, dispersed by the Republican government.

Salle I. is panelled from the apartments which Louis XIII. prepared for Anne of Austria in the château of Vincennes.

Salle II., '*La Chambre à Alcôve*,' is panelled from the apartment of Henri II. in the Louvre, which occupied the site of the Salon carré de l'Ecole Française. The four *enfants* in the alcove, sustaining a canopy, are by Gilles Guérin. This alcove is especially interesting, as the body of Henri IV. was laid there, after his murder by Ravaillac.

'On retrouve, non-seulement les emblèmes "croissants et fleurs-de-lys," les devises et chiffres qui rappellent les amours de Henri II. avec Diane de Poitiers, mais encore une partie des détails qu'avait admirés Sauval en la décrivant: le plafond en noyer, sculpté, rehaussé d'or moulu, du centre duquel "sortent," dit-il, "les armoiries de France, foulant un grand monceau de casques, d'épées, de lances, &c.," et aux portes, en même temps que "le dessin et la tendresse des demi-reliefs" . . . deux merveilleuses vipères "aux écailles délicates et serrées."—*Paris à travers les âges*.

Salle III., '*La Chambre de Parade*.'—The faded tapestries belonged to Mazarin. The wood panelling is from the chamber of Henri II.

'Les curieux et les musiciens la trouvaient si accomplie que non-seulement ils la nommaient la plus belle chambre du monde, mais prétendent qu'en ce genre c'est le comble de toutes les perfections dont l'imagination se puisse former une idée.'—*Sauval*.

The silver statue of Peace in the centre of the room is by Claudet, 1806. Over the chimney is a portrait of Henri II.

Salle IV.—Collections of majolica.

In the *Pavillon Central* (covered with bees) which Napoleon I. intended to use as a throne-room, and which bears his name on the ceiling, are a number of works of art—the best, Italian. Opening from this room is a hall containing various works of art, gifts to the Louvre. It was by a door opening upon the colonnade from the Musée des Souverains that the insurgents broke into the Louvre in July 1830.

By the landing of the Assyrian staircase we reach the *Collections of the Middle Ages and Renaissance*.

Salle des terres-cuites et Della Robbia.

Salle des faïences italiennes et des faïences de Nevers.

Salle des faïences hispano-moresques et italiennes.

Salle des faïences françaises. A case of exquisite XVI c.

Salle des petits bronzes. Many most beautiful.

Salle des ivoires.

Salle des verreries

Salle Sauvageot. Mediaeval art. (Called after a former conservator.)

The *Musée des Dessins* occupies fourteen rooms. The drawings of the French School are very interesting, especially the lovely pastel portraits of Maurice Quentin de la Tour, and the careful pencil studies of Ingres. The foreign collection includes exquisite sketches by Fra Bartolommeo, Raffaello, Michelangelo, Perugino, Titian, Lionardo da Vinci, Albert Dürer, &c.

Passing the head of a staircase, a wrought-iron gate from Maisons leads to the *Salle des Bronzes*, containing a precious collection, including—

Beautiful Head of a Young Man, from Beneventum.

Apollo in gilt bronze, found at Lillebonne, 1823.

Apollo from Piombino, with an inscription in silver let into the left heel.

We now find ourselves at the head of the stairs by which we entered, or, if we care to ascend the staircase we have just passed, we may visit the *Musée de Marine*, the *Salle Ethnographique*, and the *Musée Chinois*, which are not of general interest to an English traveller.

The *Sculpture Galleries* on the ground floor of the Louvre are entered by the *Pavillon Denon*, on the right of the Place du Carrousel. Following the gallery on the left, adorned with fragments or copies of antique sculpture, ascending several steps, and leaving the new staircase to the right, we descend to the—

Vestibule Daru, where we should notice—

Eight bas-reliefs from the palace at Thessalonica.

Sarcophagus from Salonica, with Battle of the Amazons.

Salle de la Rotonde.—The ceiling is coloured with figures in stucco by Michel Anguier. We must notice—

In Centre (866). The Borghese Mars.
r. 76. Lycian Apollo.

(Turning right.) *Salle de Mécène*—

Almost all the statues here and in most of the other rooms are so much 'restored' that they have little interest; the heads, though antique, seldom belong to the statues.

The *Salle des Saisons* was decorated by Romanelli with the allegories of the Seasons, alternating with the story of Apollo and Diana. Under Louis XV. this was the hall of audience of the Minister of War and of the President of the Great Council.

The great Mithraic relief (569) here is very important, as the first known to antiquaries, and as bearing inscriptions which have given rise to great discussion. It comes from the cave of Mithras on the Capitoline Hill, and was in the Borghese collection.

Salle de la Paix (or *Salle de Rome*)—named from paintings by Romanelli, framed in bas-reliefs by Anguier—which formed the first of the apartments of Anne of Austria, and which looks upon the little garden, called *Jardin de l'Infante* (from the Spanish Infanta, who came in 1721 as an intended bride for Louis XV.): a garden laid out by Nicolas Guérin, and admired by Evelyn.

In the Centre (465). A much restored statue of Julia Mammea as Ceres.

Salle de Septime-Sévère—

r. 315. Antinous. A most beautiful bust, formerly in the Château d'Ecouen.

l. Six busts of Septimius Severus.

Salle des Antonins—

l. 12. Colossal head of Lucilla, wife of Lucius Verus. Found at Carthage, 1847.

l. Fine busts of Lucius Verus and Marcus Aurelius. From the villa of Lucius Verus, at Acqua Traversa, near Rome.

Salle d'Auguste—

Centre. Colossal bust of Antinous, represented as an Egyptian god with the lotus in his hair. From the Villa Mondragone, at Frascati.

*184. Roman Orator, as Mercury. Signed by the Athenian sculptor Cleomenes; from the Villa Borghese.

468. Colossal bust of Rome, with two wolves suckling Romulus and Remus on the helmet. From Villa Borghese.

End Wall. A beautiful statue of Augustus, once in the Vatican. Amongst the busts, those of Octavia, sister of Augustus, and Vitellius are the best.

Returning to the Salle de la Rotonde, we find, on the right, the—

Salle de Phidias—

Centre. Headless statue of Juno (Héra) from her temple at Samos.
r. 9, 10, 11. Reliefs from Thasos. Above 125 fragments of the frieze of the Parthenon. 126: Metope from the Parthenon.

1. Relief of the Story of Orpheus and Eurydice.

Reliefs from the Temple of Assos in the Troad.

Side near Court, 1st Recess. Relief from the tomb of Phillis, daughter of Clemedes of Thasos.

Salle du Tibre—

*449. The Tiber—found at Rome in the XIV. c.—with the wolf suckling Romulus and Remus, discovered with the Nile of the Vatican in the XIV. c.

*98. Diana of Versailles, or Diane à la Biche, formerly at Meudon. From the collection of François I.

Salle du Héros Combattant—

Centre. 97. Diana (?). From Gabii.

276. Bust of Satyr. Found at Vienne.

* ‘The Borghese Gladiator’—from the Villa Borghese—really the statue of an armed runner in the hoplitodromos. The inscription bears the name of the sculptor—Agesias of Ephesos. Found at Antium in the XVII. c.

135. Venus Genitrix. The Venus d’Arles, which was restored by Girardon, and placed by Louis XIV. in the Grande Galerie of Versailles.

Salle de Pallas—

70. Apollo Sauroctonos. A copy of Praxiteles.

*137. Venus. Found at Arles in 1651. Considered to be an original Greek statue.

493. ‘Le Génie du Repos Eternel.’

*114. The famous Pallas of Velletri, the best statue of Minerva known; found in 1797. This is a Roman copy of a Greek work of the best period.

Salle de Melpomène—

*386. Colossal statue of the Tragic Muse. Ceded to France by the treaty of Tolentino.

(Left.) *Salle de la Vénus de Milo*—

- *136. The Melian Venus, found February 1820, near the mountain-village of Castro, in the island of Melos, by a peasant named Jorgos and his son, Antonio Bottonis. They offered it for sale for 25,000 francs to the French consul, Louis Brest, but he hesitated to disburse so large a sum for his Government, and it was the account which Dumont d'Urville, a young lieutenant on board the man-of-war 'La Chevrette,' took to the Marquis de la Rivière, ambassador at Constantinople, of the marvellous statue he had seen upon his voyage, which secured the Melian Venus for Paris. The statue was at first believed to be the work of Praxiteles, till, on the pedestal, the Messieurs Debay found, in Greek characters, the inscription—'Andros, Menides' son, from Antioch on the Meander, made the work.' But the pedestal underwent a change in the workshop of the Louvre: the inscription is no longer there, its ever having existed is denied by many, and the author of the statue is still uncertain. It is, however, universally allowed that when the statue was first found, its left arm was in existence, outstretched, and holding an apple—perhaps a symbol of the island of Melos.

'In every stroke of the chisel, art judges will discover evidence of the fine perception the Hellenic master had for every expression, even the slightest, of a nobly-developed woman's form. In the whole, and in every part, one finds the full-blown flower of womanly beauty. In every contour there is a moderation that includes luxuriance and excludes weakness. To the flesh the words of Homer have been applied, "it blooms with eternal youth," and anything comparable to it will not have been seen, be it in the sculptured works of the old or the new. Even the manner in which the outer skin, the "epidermis," is reproduced in the marble, is praised as unsurpassable. After rubbing with pumice stone, it was customary with the Hellenic sculptors of the good period, to let the chisel skim lightly over the surface of the marble, when they wished to produce the effect of a skin warm with life, and soft as velvet. On far too many antique works, however, this outer skin has been destroyed by polishing. Here nothing of the kind has taken place; the naked parts shine like an elastic cellular tissue, in the warm tint of the Parian marble.'—*Viktor Rydberg*.

Salle de la Psyché—

- L. 371. Greek statue of Psyche. From the Villa Borghese.
r. 265. Dancing Faun. From the collection of Cardinal Mazarin.

Salle d'Adonis—

- l. 172. Sarcophagus front, representing the Departure, Accident, and Death of Adonis.

Salle de l'Hermaphrodite—

- r. 461. Hermaphrodite. From Velletri.

Salle de Médée—

- l. 282. Splendid sarcophagus representing the Vengeance of Medea.

Corridor de Pan, whence, on the right, we enter the—

Salle des Cariatides—formerly the *Salle des Gardes*, or des Cent Suisses (of the hundred Swiss guards)—which preceded the apartments of Catherine de Medicis. The beautiful caryatides, which sustained the tribune, are masterpieces of Jean Goujon.

'L'art de la renaissance n'a rien produit de plus beau que les quatre figures de femmes données par Jean Goujon pour supports à la tribune. Toujours gracieux et délicat, Jean Goujon s'est encore surpassé lui-même cette fois. Aucune de ses œuvres ne nous semble atteindre le même degré de distinction et de sérénité majestueuse, la même pureté de forme et de sentiment. Des colonnes se groupent sur les parois et se disposent en portique vers la cheminée. Les bandeaux qui traversent la voûte, sont couverts de sculptures, une Diane chasserresse, une Vénus sortant de l'onde, des attributs de chasse, des chiens, des guirlandes de fleurs et de fruits.'—*De Guilhermy*.

Here, in March 1583, the hundred and twenty pages of Henri III. were soundly whipped for having laughed at the king as he was walking in the *procession des flagellants*. Here was celebrated the marriage of Henri IV. with Marguerite de Valois; and here the wax effigy of the king lay in a *chapelle ardente* after his murder, May 14, 1610. It was also here that the Huguenot sister of Henri IV. would edify the Court by her preachings, and then comfort their hearts by dancing in a ballet. And in this room Molière played his first pieces, and the Institute used to hold its meetings.

Centre. 217. Bacchus. From the château of Richelieu.

32. Jupiter "de Versailles." Given by Marguerite d'Autriche to Cardinal de Granville, and brought from Besançon to Versailles after being presented to Louis XIV.

*235. Borghese Vase. From the Gardens of Sallust.

217. Bacchus (de Richelieu).

112. Minerva. From Crète.

r. Bust of Sophocles.

'The face is that of an elderly and very thoughtful man, with noble features, and of great beauty, but not without an expression of patience and of sorrow such as became him who has been well called *der Prophet des Weltschmerzes*.'—*Mahaffy*.

1. *In a window.* Dog, from Gabii; very beautiful.

1. *In a window.* 374. The Borghese Hermaphrodite. The sculptor Ghiberti declared that 'no tongue could describe the learning displayed in this statue, or do justice to its masterly style.'

The *Musée de Sculpture du Moyen Age et de la Renaissance* (open from 11 to 5) is entered from the south façade of the court of the Louvre, on the east side of the south gate. It is full of interest to any one who has travelled much in France. The tombs and sculptures removed from still existing churches in Paris would be of much greater interest in the places for which they were intended, but, in the city of constant revolutions, they are safer here. Many of the best works here come from the Musée des Monuments Français founded at the Petits Augustins by Alexandre Lenoir, from the relics of buildings destroyed during the great Revolution.

Corridor d'entrée—

849. Diana—a bronze from the antique by *Barthélemy Prieur*, 1605. First in the orangery at Fontainebleau, and afterwards in the garden at Malmaison.

The Corridor leads to the *Salle de Jean Goujon—*

Centre. 228. Diana. From the Château d'Anet. By *Jean Goujon*.

- *255. Funeral Monument, by *Germain Pilon*, ordered (1559) by Catherine de Medicis, which contained the heart of Henri II. in the church of the Celestines. It is supported by the Graces (supposed by the Celestines to be the Theological Virtues) on a triangular pedestal by the Florentine Domenico del Barbieri. This would more appropriately find a place at S. Denis.

250. The Four Cardinal Virtues, by *Germain Pilon*.
Wooden figures which, till the Revolution, supported the shrine of S. Geneviève in S. Etienne du Mont.

Around the walls we may notice—

266. Statue from the tomb of the Constable Anne, Duc de Montmorency, by *Barthélemy Prieur*. From S. Martin, Montmorency.
168. Statue of Charles de Magny, Capitaine de la Porte du Roi, *Ponzio*. 1556.
258. Tomb of Valentine Balbiani, wife of René Birague, by *Germain Pilon*. From S. Catherine de la Coulture.
229. The Deposition from the Cross, and the Four Evangelists, by *Jean Goujon*. From the rood-loft of S. Germain l'Auxerrois.
256. Mater Dolorosa, terra-cotta by *Germain Pilon*.
268. Parts of the monument of Anne de Montmorency, by *Barthélemy Prieur*.
261. Chimney-piece from the Château de Villeroy by *Germain Pilon*, with Henri II. by *Jean Goujon*.
235. Parts of the tomb of the family of Cossé-Brissac by *Etienné Le Hongre*, XVII. c. From the Church of the Celestins.
253. Henri III., by *Germain Pilon*. From the Château de Raincy.
179. Medallion Portrait of the poet Philippe Desportes. From his tomb at Bonport in Normandy.
257. Tomb of René Birague, Chancellor of France and Cardinal Bishop of Lodève, an active agent in the massacre of S. Bartholomew, by *Germain Pilon*.
267. Figures for the tomb of Christophe de Thou, by *Barthélemy Prieur*.
253. Henri II., by *G. Pilon*. From Raincy.
- 231-234. Allegorical figures of nymphs for the original Fontaine des Innocents, by *Jean Goujon*.
The Infant Saviour, by *Ligier Richier*.
270. The Judgment of Daniel upon Susanna—a relief attributed to *Jean Richier*.
252. Charles IX., by *G. Pilon*. From Raincy.
267. Tomb of Madeleine de Savoie, Duchesse de Montmorency, wife of the Constable Anne, by *Berthélemy Prieur*. From S. Martin of Montmorency.
246. Part of the Pulpit of the Grands Augustins, by *Germain Pilon*.

v. Salle de Michel-Ange—

In the centre is a fountain from the Château of Gaillon, of Italian work, the gift of the Republic of Venice to Cardinal d'Amboise.

High on right Wall. The Nymph of Fontainebleau, by *Benvenuto Cellini*, ordered by François I., and modelled by the artist from his French mistress Catherine.¹ Instead of using it at Fontainebleau, Henri II. gave it to Diane of Poitiers, who placed it in her château of Anet. It was brought to Paris at the Revolution.

403. Bust of S. John Baptist, by *Mino da Fiesole*.

Bronze Madonna from the Château of Fontainebleau, XV. c.

396. Filippo Strozzi, by *Benedetto da Majano*, 1491.

Hercules and the Hydra. A bronze group given by Louis XIV. to Richelieu, which in turn has ornamented Marly, Meudon, and S. Cloud.

379, 380. Two slaves, by *Michelangelo*, executed for the tomb of Julius II., but given by the sculptor to Roberto Strozzi, who gave them to François I. The king gave them to the Connétable de Montmorency for the Château of Ecouen, whence they passed, after his death, into the hands of Richelieu, who took them to his château in Touraine. The Maréchal de Richelieu brought them back to Paris in the middle of the XVIII. c., and they were seized for the State when about to be sold by his widow in 1795. They now stand on either side of a magnificent XV. c. doorway from the Palazzo Spanga at Cremona.

On the right of the Salle Michel Ange is the entrance to the *Petite Salle Italienne*, containing some fragments of great beauty; and hence we may enter the *Salle des Robbias*. Returning to the Salle Jean Goujon, a door on the left is the entrance to the *Salle Michel Colombe*, where we may notice (by reference to their number, as their situation varies)—

126. Tomb of the historian Philippe de Commines, Prince de Talmont, 1511, and his wife, Hélène de Chambres, 1531. From the chapel which they built in the Grands Augustins.

¹ See *Memoirs of Benvenuto Cellini*.

127. Tomb of Jeanne de Penthievre, daughter of Philippe de Commines, 1514. From the Grands Augustins.

128-131. Four XVI. c. reliefs from the Chapelle des Commines.

141. The Burial of Christ. A XVI. c. relief from S. Eustache.

144. The Virgin and Child. A statue from the Château d'Ecouen, XVI. c.

*148. Tomb of Louis le Poncher, Secrétaire du Roi, 1491, and Minister of Finance to François I. This, and the statue of his wife, Roberte (1520 and 1521), were probably executed soon after 1505, when Poncher founded the chapel in S. Germain l'Auxerrois, whence they were brought.

'Both are represented as lying in the calm sleep of death; the treatment of the husband is grand and noble, the drapery splendidly arranged, and the heads exhibit much fine individual characterisation: the beautiful features of the lady especially wear the touching calmness of a glorified condition. These works are amongst the most exquisite productions of their glorious time.'—*Lübke*.

149. Tomb of Roberte Legendre, the wife of Louis Poncher, 1522. From S. Germain l'Auxerrois; very beautiful and simple.

In the embrasure of the windows are bas-reliefs in bronze from the tomb of Marc-Antonio della Torre, physician of Padua, by *Andrea Riccio*.

151. Mutilated sepulchral statue of Louis de Rouville, Grand Veneur de France, 1527. From the Abbey of Bon Port.

152. Suzanne de Coësmé, wife of Louis de Rouville. From Bon Port.

*153. The celebrated historic skeleton figure from the Cimetière des Innocents, commonly called '*La Mort Saint-Innocent*'—of alabaster, attributed to François Gentil of Troyes. In the cemetery it stood under the fifth arcade of the 'charnier de Messieurs les Martins,' having been ordered by them. It was in a box, of which the churchwardens had the keys. On All Saints' Day, and till the middle of the day after, the effigy was shown to the people. With its right hand the skeleton holds the folds of a shroud; its left points with a dart to a scroll, on which is engraved—

'Il n'est vivant, tant soit plein d'art,
Ni de force pour résistance,
Que je ne frappe de mon dard,
Pour bailler aux vers leur pitance.'

In 1670 the canons of S. Germain removed the skeleton, that it might not be injured by new buildings in the Rue

de la Ferronnerie. On December 13, 1671, *la figure de jaspe représentant la mort*, which had been given to the care of the churchwardens, was reclaimed, and a judgment of July 31, 1673, ordered its restitution to its old position. But in 1686 the skeleton seems to have been still in the care of a churchwarden named Noiret in the Rue des Fers, who tried to sell it, but was forced to restore it in 1688, when it was placed between the pillars in the Charnier de la Vierge in a closed box. Here it remained forty-eight years. But (October 29, 1736) the canons of S. Germain l'Auxerrois moved it, and placed it at the back of the cemetery tower. Upon this the Curé des S. Innocents and the churchwardens, forgetting that the canons were the owners of the charniers, climbed the tower and carried off the skeleton. A lawsuit ensued, and (July 10, 1737) a judgment was obtained forcing the restitution of the skeleton. On suppression of the church, cemetery, and charniers of the Innocents, in 1786, the skeleton was carried to S. Jacques la Boucherie, then to the museum of Alexandre Lenoir, whence it passed to the Louvre.

160. François I., a bronze bust, XVI. c. From the collection of the Duc de Cossé-Brissac.
163. François, Comte de la Rochefoucauld, and his daughter-in-law, Anne de Polignac, XVI. c. From a tomb.
173. Bust of Jean d'Alesso, 1572. From his tomb in the Church of the Bons-Hommes de Passy.
174. Henri II. Masque moulded in terra-cotta from the corpse of the king. From S. Denis.
175. Henri IV. Bronze bust, XV. c.
200. Tomb of Albert de Savoie, Prince de Carpi, 1535, by *Ponzio* (Maître Ponce). From the Church of S. Jacques de la Boucherie.
224. La Renonmée, a bronze statue by *Pierre Biard*. From the tomb of the Duc d'Epéron at Cadillac in Guyenne.
226. S. George, a relief of 1508, by *Michel Colombe*.
274. Statue of Henri IV. by *Germain Glissey*, executed for the château of Château Thierry.

La Petite Salle Moyen Age contains—

48. Childebert, King of France, a painted XIII. c. statue from the Abbey of S. Germain des Prés.
61. The Kiss of Judas, a XIII. c. relief from the ancient jubé of Bourges Cathedral.

- 75. Statue of the Virgin and Child, XIII. c. From the Abbey of Coulombs (Eure et Loire).
- 104. Fragment of the tomb of Philippe d'Evreux, King of Navarre, 1343. From the Church of the Jacobins.
- 105. Jeanne de France, 1349, wife of Philippe d'Evreux.
- 109. Renaud de Dormans, Canon of Paris, 1386. From the College de Beauvais.
- 110. Jean de Dormans, Canon of Paris, 1380. From the College de Beauvais.

Salle André Beauneveu—

- 103. Tombstone of Pierre de Fayet, Canon of Paris, 1302. From the choir of Notre Dame de Paris.
- 108. Guillaume de Chanac, Bishop of Paris, 1348. From his tomb in the Abbey of S. Victor.
- 118. Pierre d'Evreux-Navarre, Comte de Mortain, 1412. From his tomb in the Chartreuse de Paris.
- 119. Catherine d'Alençon, wife of Pierre d'Evreux-Navarre, 1462.
- 120. Philip de Morvillier, President of the Parliament of Paris, 1438. From the Church of S. Martin des Champs.
- 122. Charles VII. of France, 1461. Bust from the statue on his tomb at S. Denis.
- 123. Marie d'Anjou, Queen of Charles VII., 1463. From S. Denis.
- *216. Tomb of Philippe Pot, Grand Seneschal of Burgundy. Executed 1477-1483. Surrounded by statues of 'pleureuses.' From the Abbey of Citeaux.
- 224. Philippe VI., King of France, 1365. From the Church of the Jacobins.
- *275. Anne de Bourgogne, Duchess of Bedford, 1432. From her tomb in the Church of the Celestins.

The *Egyptian Museum of Sculpture* is entered from the east side of the Court of the Louvre, by the door on the right as you face S. Germain l'Auxerrois. The collection is magnificent. One cannot but recall here the words of Napoleon I. to his army before the Pyramids: 'Allez et pensez que, du haut de ces monuments, quarante siècles vous observent.' The museum forms a complete encyclopædia of the religion, arts, and customs of the Egyptians. In the *Salle Henri IV.* the hieroglyphics on the granite

sphinx from Tanis record the name of King Menepthah, under whom the exodus of the Israelites took place, and that of Sheshouk I., the Shishak who was the conqueror of Rehoboam. The *Salle d'Apis* is called after the bull in the centre, sacred to Ptah, the god of Memphis.

Facing the entrance of the Egyptian collection is that of the *Musée Assyrien*. Most of the objects here come from the palace of King Sargon VIII. (B.C. 722-705) at Khorsabad, or from that of Sardanapalus V. (VII. c.) at Nineveh. Most magnificent are the four winged bulls, whose heads are supposed to be portraits of kings.

From the north side of the court of the Louvre is the entrance of the *Musée de Gravure ou de Chalcographie*. An enormous plan of Paris, engraved 1739, is invaluable to topographers. A collection of portraits in pastel includes that of Mme. de Pompadour, by *Latour*.

The *Sculpture Moderne Française* (open from 11 to 5) is reached on the north of the Pavillon Sully, on the west of the court of the Louvre. It is contained in the—

Salle de Puget—

- 795. *Pierre Puget*: Perseus and Andromeda. From the gardens of Versailles.
- 794. *Puget*: Milon of Crotona. From Versailles.
- 702-704. *Simon Guillain*: Louis XIII., Anne of Austria, and Louis XIV., in bronze. From the monument erected on the Pont au Change in 1647.
- 489. *Barthélemy Prieur*: Tomb of Marie de Barbançon-Cani, first wife of Jacques-Auguste de Thou, 1601. Kneeling statue from a tomb in S. André des Arts.
- 487. *François Augnier*: Tomb of Jacques-Auguste de Thou, President of Parliament, 1617. Kneeling statue from S. André des Arts.
- 488. Gasparde de la Chastre, second wife of Jacques-Auguste de Thou. From S. André des Arts.
- 754-757. *Legros* (Pierre), 1629-1714: Winter, Spring, Summer, and Autumn. From the gardens of S. Cloud.

On the left we enter the—

Salle Coysevox—

In the centre are—

485. *François Auguier*: The Funeral Monument of the Ducs de Longueville. From the Chapelle d'Orleans in the Celestins of Paris.
- 699, 700. *Gilles Guérin*, 1606-1678: Charles, Duc de la Vieuville, 1653, and Marie Rouhier de Beaumarchais, his Duchess. From the Church of the Minimes of the Place Royale.

Round the room are—

486. *François Auguier*: Tomb of Jacques de Souvré de Courtenvaux, 1670. From the Church of S. Jean de Latran at Paris.
558. *Charles Antoine Coysevox*: The Rhone. From the gardens of S. Cloud.
701. *Simon Guillain*: Charlotte Catherine de la Tremouille, Princesse de Condé, 1629. Kneeling statue from the Convent of Ave Maria.
555. *Coysevox*: Nymph with a Shell. From the gardens of Versailles.
561. *Coysevox*: Marie Adélaïde de Savoie, Duchesse de Bourgogne. From the gardens of Petit Bourg, afterwards of the Grand Trianon.
685. *P. Franqueville*: Four statues of chained slaves, in bronze, which adorned the angles of the pedestal of the statue of Henri IV. on the Pont Neuf, destroyed during the Revolution.
557. *Coysevox*: Louis II. de Bourbon, 'Le Grand Condé.'
556. *Coysevox*: Venus. From the gardens of Versailles.
- Marguerite de Luxembourg—tomb.
- Catherine de Clermont—tomb.

Salle des Coustou—

In the centre—

182. *N. S. Adam*, 1705-1778: Prometheus.
548. *Nicolas Coustou*: Adonis resting from the Chase. From the gardens of Marly, then of the Tuileries.

Round the room are—

772. *Augustin Pajou*, 1730-1809: Queen Marie Leczinska as Charity. From the gardens of Trianon.
550. *N. Coustou*: Louis XV. From the Grand Trianon.
- 653-658. *Desjardins* (Martin van den Bogaert), 1640-1694: Reliefs from the pedestal of the statue of Louis XIV., erected in 1686 on the Place des Victoires.

Salle de Houdon—

In the centre—

716. *Houdon* (Jean Antoine), 1741-1828 : Diana.829. *Stoup* (Jean Baptiste) : The Death of Abel.

Round the room—

507. *Bouchardon* (Edme), 1698-1762 : Sleeping Faun—after the Barberini antique. Formerly at the Château de Mousseaux, then in the gardens of the Luxembourg.774. *Pajou* : Bust of Mme. du Barry—one of the best works of the master.*Salle de Chaudet—*

In the centre—

533. *Chaudet* (Antoine Denis), 1763-1810 : The Shepherd Phorbas and Oedipus.524. *Canova* : Cupid and Psyche. From the gardens of Compiègne.

In the room—

665. *Dumont* (Jacques Edme) : Marie Françoise Bertault, the mother of the artist.*Salle de Rude—*

In the centre—

531. *Carpeaux* (Jean Baptiste), 1827-1875 : The Four Quarters of the World. Model for the fountain of the Observatoire788. *Pruvier* (James), 1792-1852 : La Toilette d'Atalante.

It was from the end of the palace facing S. Germain l'Auxerrois that the Empress Eugénie escaped, at 2.30 P.M., on September 4, 1870.

'On arriva jusqu'à la colonnade de Louis XIV., en face de l'église Saint-Germain-l'Auxerrois, et c'est là, devant la grille dorée, que l'Impératrice et Mme. Lebreton montèrent dans un fiacre. M. de Metternich jeta au cocher ces simples mots : "Boulevard Hausmann."

'Un gamin d'une quinzaine d'années, en blouse et en casquette, qui passait à ce moment, s'écria :

'— Tiens, elle est bien bonne, tout de même C'est l'Impératrice !

'Son exclamation, heureusement pour les fugitives, fut couverte par le bruit du fiacre, qui s'était déjà mis en mouvement et roulait dans la direction de la rue de Rivoli.'—*Comte d'Hérisson*.

The Rue du Louvre occupies the site of several famous buildings, including the later Hôtel de Condé or Hôtel de Bourbon, destroyed 1758, where Louis de Bourbon, son of le Grand Condé, the eccentric savage, who played so conspicuous a part in the reign of Louis XIV., and who married one of his daughters by Mme. de Montespan, died suddenly in 1710, while his wife was giving a carnival ball. Here also stood the Maison du Doyen (de S. Germain), in which Gabrielle d'Estrées, the famous mistress of Henri IV., died suddenly on Easter Eve, 1599, after supping with Sebastian Zamet, a former lover. It was at this entrance of the Louvre that the unpopular minister Concini, beloved by Marie de Medicis, was murdered, April 27, 1617, with the connivance of her son, Louis XIII. Facing the east front of the palace, 'La Colonnade du Louvre,' is the parish church of the Louvre, *S. Germain l'Auxerrois*, which was founded in 560, by S. Germain of Paris, in memory of his great namesake of Auxerre. As the royal church, it held the first rank in Paris after the cathedral. It was taken and turned into a fortress by the Normans in 886, and at that time it was called, from its form, *S. Germain le Rond*. Robert the Pious rebuilt the church, 997-1031.¹ But the earliest parts of the present building are the tower against the south wall, the choir, and the principal entrance, of early XIII. c.; the chapels of the nave are XV. c.; the porch, built by Jean Gausse (1435), the façade, transepts and chapels of choir, are of XV. and XVI. c.

'Le porche, du commencement du xv^e siècle, est parfaitement conçu. Il s'ouvre sur la face par trois arcades principales qui comprennent la largeur de la nef, et par deux arcades plus étroites et plus basses, au droit des collatéraux; une arcade semblable de chaque côté, en retour, donne des issues latérales. Les voûtes, fermées sur les deux travées extrêmes plus basses, sont surmontées de deux chambres couvertes par deux combles aigus et éclairées par de petites fenêtres percées dans les tympans rachetant la différence de hauteur entre les grands et

¹ As is described in his Life by the monk Helgaud.

petits arcs. Une balustrade couronne cette construction couverte en terrasse, sous la rose, dans la partie centrale.

'La sculpture et les détails de ce porche, bien des fois retouchés et depuis peu grattés à vif, manquent de caractère, sont mous et pauvres. Le porche n'est bon à étudier qu'au point de vue de l'ensemble et de ses heureuses proportions. . . . On observera que les arcades d'extrémités étant plus basses que celles centrales, les fidèles réunis sous ce vestibule extérieur, profond d'ailleurs, sont parfaitement abrités du vent et de la pluie, bien que la circulation soit facile.'—*Viollot-le-Duc*, vii. 304.

The very curious statue of S. Mary of Egypt, and that of S. Francis of Assisi, are the only figures adorning the porch which are contemporary with it; the rest are modern, in imitation of the early idealistic style, the angel on the gable being by Marochetti. But the effect is picturesque, and the corridor with its frescoes by Mottez, and the groups of beggars who are always to be found on its steps, has afforded subject for many a picture. The central portal is XIII. c. Of its six statues, that of S. Geneviève deserves notice, with a candle which a demon is trying to extinguish, whilst an angel holds a chandelier ready to give a fresh light if he succeeds. On the left of the porch is the *Salle des Archives*, an interesting room which preserves its old pavement, doors, and wooden ceiling.

The church is cruciform, with double aisles, and an encircling wreath of chapels. Once the interior was full of interest, but this, for the most part, has been 'restored' away. The gothic choir was modernised by the miserable architect Bacarit in 1715; the noble rood-loft, designed by Pierre Lescot, and sculptured by Jean Goujon, has been removed, and many of the ancient tombs and sculptures were destroyed in 1744. Still there is an aspect of antiquity, colour, and shadow here which is wanting in most Parisian churches. The pulpit and stalls have survived the Revolution, and the state seat occupied by the royal family on great solemnities, executed in 1681, from designs of Lebrun, by François Mercier. The choir grille, the work

of the famous Pierre Dumiez, is one of the best pieces of metal work of the last century. The ancient bosses of the nave and chapels have escaped being restored away, as they could not be touched without weakening the fabric.

'Elles portent les figures de S. Vincent et de S. Germain, qui se partageaient le patronage de l'église ; de S. Jacques le Majeur, de S. Landry, de S. Christophe qui traverse un torrent avec le Christ enfant sur les épaules. La plus gracieuse de toutes est le S. Germain en habits épiscopaux, peint et doré, qui se détache sur une rosace à jour, à la dernière travée de la chapelle de la Vierge. Quelques unes paraissent avoir été armoriées. Les colonnes réunies en faisceaux n'ont pas de chapiteaux.'—*De Guilhermy*.

Making the round of the church we see—

r. The 2nd Chapel (of Notre Dame, XIV. c.), with a wooden screen, is a complete church, with stalls, organ, pulpit, &c. In the retable is framed a stone Tree of Jesse, XIV. c., from a church in Champagne. Three statuettes, discovered behind some panelling, are coeval with the chapel—a Madonna and Child, with SS. Vincent and Germain.

Right Transept. Guichard: The Descent from the Cross.

South Door, XV. c., with a Virgin of XIV. c.

4th Chapel of Choir. Statues, by *Laurent Magnier*, of the two Etiennees d'Aligre, father and son (1635, 1677), Chancellors of France.

The greater part of the stained glass is modern, but some glass of the XV. c. and XVI. c. remains in the transepts, especially in the rose windows. In the original church, in 656, was buried S. Landericus or Landry, ninth bishop of Paris, who founded the Hôtel Dieu, and sold the furniture of his house to feed the poor in a famine. In the present church the jester of Charles V. (for whom the king made a splendid tomb); the poet Malherbe; the philosopher André Dacier; the painters Coypel, Houasse, Stella and Santerre; the sculptors Sarazin, Desjardins and Coysevox; the architects Louis Leveau and François d'Orbay; the geographer Sanson, and the Comte de Caylus, were

buried, but their tombs are destroyed. Here also was interred (1617) the ambitious Concini, Maréchal d'Ancre, the influential favourite of Marie de Medicis (to whose foster-sister, Leonora Galigai, he was married), murdered by order of her son Louis XIII., with the enthusiastic approval of his subjects, before the eastern entrance of the Louvre; but his rest here was brief.

'Le lendemain matin, les laquais des grands seigneurs, entraînant après eux la lie de la populace, se portèrent à l'église de S. Germain l'Auxerrois, où l'on avait inhumé en cachette le maréchal d'Ancre, détérèrent son cadavre, le traînèrent par la ville avec des huées et des clameurs obscènes, dans lesquelles le nom de la reine-mère était mêlé au nom de Concini; ils finirent par le mettre en pièces et par brûler ses restes. Un forcené fit griller le cœur du maréchal d'Ancre et le dévora!'—*Henri Martin, 'Hist. de France.'*

S. Germain, being the parish church of the Louvre, was attended by the sovereigns, when they were residing there, on all great religious festivals. Louis XVI. and his family, followed by the Assembly, walked in the procession of the Fête-Dieu to this church, as late as May 23, 1790. In the Revolution of July 1830, the church was transformed into an ambulance, and the dead were buried in a trench hastily dug opposite the entrance. It was here that the dog of one of the victims, 'le chien du Louvre,' as Casimir Delavigne calls him, lay for weeks, and died upon the grave of the master he had followed through the combat. On February 14, 1831, when an anniversary service for the death of the Duc de Berry was being celebrated, the people burst in and sacked the church; the stained-glass and stalls were broken, and the tombs mutilated. For six years after this the building was closed for worship, the sacristy and presbytery being used as a mairie. Then its demolition was decided on, to make way for a direct street from the Louvre to the Hôtel de Ville. It was only saved as a concession to the entreaties of Chateaubriand that the authorities would spare 'un des plus anciens monuments de

Paris, et d'une époque dont il ne reste presque plus rien.' In 1837 its restoration was begun.

It was the bell of S. Germain l'Auxerrois which, at 2 A.M. of August 24, 1572, gave the first signal for the Massacre of S. Bartholomew, at the order of the young king, Charles IX., goaded on by his mother, Catherine de Medicis. The bell was the sign agreed upon for the massacre to begin in the quarter of the Louvre; a little later the bell of the Tour de l'Horloge, on the island, announced the massacre on the left bank of the Seine. The modern tower now marks the spot where an attempt had been made two days before to murder Admiral Coligny (the first victim of the massacre) as he was returning from an interview with the king to his residence in the Hôtel de Ponthieu, in the Rue des Fossés S. Germain.

'Il marchait lentement, et lisait un mémoire qu'on venait de lui présenter; comme il était dans la rue des Fossés S. Germain l'Auxerrois, en face d'une maison habitée par un nommé Villemur, ancien précepteur du duc de Guise, un coup d'arquebuse, chargé de deux balles de cuivre, partit de cette maison, et atteignit Coligny. Une balle lui coupa l'index de la main droite, l'autre lui fit une large blessure au bras gauche. Coligny, sans montrer autant d'émotion que ceux qui l'accompagnaient, indiqua la maison d'où le coup était parti, ordonna à un de ses gentilshommes d'aller dire au roi ce qui venait d'arriver, et, soutenu par ses domestiques, il se rendit à pied dans son logis.

'On entra dans la maison d'où on avait tiré; on y trouva l'arquebuse; mais l'assassin Maurevert, aussitôt après le coup, avait fui par une porte de derrière, et, sur un cheval qui lui était préparé, avait gagné la porte S. Antoine, où l'attendait un autre cheval, sur lequel il s'éloigna de Paris.'—*Dulaure, 'Hist. de Paris.'*

On the north of the church, a tower by Ballu, and, beyond it, the *Mairie* of the Arrondissement du Louvre, were built under Napoleon III. in imitation of the style of S. Germain. At the same time the façade of the old church was scraped to make it harmonise with the new *Mairie*!

A cloister formerly surrounded the church, which, in the

reign of Charlemagne, already enclosed a famous school which has left its name to the Place de l'Ecole. Here Etienne Marcel, Prévôt de Paris, lived, and, as chief of the Jacquerie, roused the fury of the people in the XIV. c.; and here Calvin lodged, at fourteen, with his uncle Richard, a locksmith, in a little room looking on the church, of which the chaunts awakened him in the morning to attend the Collège de la Marche.

CHAPTER II.

IN OLD PARIS.

*From the Rue S. Honoré to the Quartier des Halles and
Quartier du Temple.*

ENGLISHMEN are often specially impressed with Paris as a city of contrasts, because one side of the principal line of hotels frequented by our countrymen looks down upon the broad, luxurious Rue de Rivoli, all modern gaiety and radiance, whilst the other side of their courtyards opens upon the busy working *Rue S. Honoré*—named from a destroyed church—lined by the tall, many-windowed houses which have witnessed so many Revolutions. They have all the picturesqueness of innumerable balconies, high slated roofs with dormer windows, window-boxes full of carnations and bright with crimson flowers through the summer, and they overlook an ever-changing crowd, in great part composed of men in blouses and women in white aprons and caps. Ever since the fourteenth century the Rue S. Honoré has been one of the busiest streets in Paris. It was the gate leading into this street which was attacked by Jeanne Darc in 1429. It was the fact that the Cardinal de Bourbon and the Duc de Guise had been seen walking together at the Porte S. Honoré that was said to have turned half the moustache of Henri of Navarre suddenly white, from a presentiment of the crime which has become known as the Massacre of S. Bartholomew. Here, in 1648, the barricade was raised which gave the signal for all the troubles of the Fronde. It was at No. 3—then called *L'Auberge des Trois Pigeons*—that Ravallac was

lodging when he was waiting to murder Henri IV. ; here at No. 211, now the *Hôtel S. James*, was the old Hôtel of the Noailles family, which suffered so terribly in the great Revolution. At No. 96 a plaque marks the house where Molière was born. It was in this street that the first gun was fired in the Revolution of July 1830, which overturned Charles X. ; and here, in the Revolution of 1848, a bloody combat took place between the insurgents and the military. Throughout the street, as Marie Antoinette was first entering Paris, the poissardes brought her bouquets, singing—

‘ La rose est la reine des fleurs,
Antoinette est la reine des cœurs ; ’

and here, as she was being taken to the scaffold, they crowded round her execution-cart and shouted—

‘ Madame Veto avait promis
De faire égorger tout Paris,
Mais son coup a manqué
Grâce à nos canonniers ;
Dansons la carmagnole
Au bruit du son
Du canon ! ’

Joining the Rue du Marché S. Honoré, one of the openings on the north is the *Marché S. Honoré*, occupying the site of the convent ‘*Les Jacobins*’ founded by Sebastian Michaëlis in the reign of Louis XIII., with a gateway opening on the Rue S. Honoré. Here, in the Great Revolution, met the famous club, first called Le Club Breton, then La Société des Amis de la Constitution, finally Les Jacobins, and which held its meetings from 1791 to 1794 in the church of the convent, where the eloquence of Robespierre had its chief triumphs. After his fall the convent was totally destroyed, and its place occupied by a market, known at first as *Marché du Neuf Thermidor*.

Turning east towards Old Paris, we pass, on the north

of the Rue S. Honoré, the *Church of S. Roch*, of which Louis XIV. laid the foundation-stone, March 28, 1653, replacing a chapel built on the site of the Hôtel Gaillon. The church was only finished, from designs of Robert de Cotte, in 1740. The flight of steps which leads to the entrance has many associations.

'Devant Saint-Roch la charrette de Marie Antoinette fait une station, au milieu des huées et des hurlements. Mille injures se lèvent des degrés de l'église comme une seule injure, saluant d'ordure cette reine qui va mourir. Elle pourtant, sereine et majestueuse, pardonnait aux injures en ne les entendant pas.'—*De Goncourt*.

It was from these steps, in front of which an open space then extended to the Tuileries gardens, that Bonaparte ordered the first cannon to be fired upon the royalists who rose against the National Convention, and thus prevented a counter-revolution. Traces of this cannonade of 13 Vendémiaire are still to be seen at the angle of the church and the Rue Neuve S. Roch. The portal of S. Roch is doric below and corinthian above. The interior of the church, due to Antoine Le Mercier, consists of a wide central nave with side aisles bordered by eighteen chapels, a transept with chapels, and a choir with three chapels, one behind the other—a plan confused, and contrary to all laws of architecture, but certainly rather picturesque. Theological Virtues sustain the pulpit, where the veil of Error, represented by a ponderous sculptured curtain, is giving way before Catholic Truth. Against the pillar on the north of the organ is a medallion monument to Corneille, who died in the Rue d'Argenteuil, October 1, 1684. Making the round of the church we may notice—

1. 1st Chapel. Tomb of Maupertuis, *Huez*. Medallion of Maréchal d'Asfeld, 1743; bust of François, Duc de Créqui; medallion of Mme. Lalève de Juilly, *Falconnet*.

2nd Chapel. Bust of Mignard by *Desjardins*, part of a monument, formerly in the church of the Jacobins, to which the figure of his daughter, Mme. de Feuquières, belonged, now

taken hence, to represent a Magdalen at the foot of the Calvary. Tomb of the Comte d'Harcourt, by *Renard*. Fine bust of Lenôtre, by *Coysevox*. Tomb, by *Guillaume Coustou*, of the infamous Cardinal Dubois, minister under the Orleans Regency and during the early years of Louis XV. This monument was brought from the destroyed church of St. Honoré. The face of the kneeling figure wears a most complacent expression.

'Il mourut maître absolu de son maître, et moins premier ministre qu'exerçant toute la plénitude et toute l'indépendance de toute la puissance et de toute l'autorité royale; surintendant des postes, cardinal, archevêque de Cambrai avec sept abbayes, dont il fut insatiable. Les folies publiques du cardinal Dubois, depuis surtout que devenu le maître il ne les contient plus, feraient un livre. C'en est assez pour montrer quel était ce monstrueux personnage dont la mort soulagea grands et petits, et en vérité, toute l'Europe, enfin jusqu'à son frère même qu'il traitait comme un nègre.'—*S. Simon, 'Mémoires.'*

'C'est bien le prêtre le plus méchant et le plus intéressé qu'il soit possible de voir, et Dieu le punira.'—*Correspondance de Madame (Duchesse d'Orléans).*

3rd Chapel. Tomb of Charles, Duc de Créqui, by *Coysevox*, brought from the church of the Jacobins, destroyed after the Great Revolution.

Transept. 'La Guérison du Mal des Ardents,' a picture by *Doyen*, which, with the 'Prédication de S. Denis,' by *Vien*, in the opposite transept, made a great sensation at the time they appeared.

'C'était déjà une querelle anticipée entre les classiques et les romantiques. Les jeunes gens s'enthousiasmèrent pour la composition théâtrale et pleine de Doyen: les burgresses du temps s'écrièrent à la décadence de l'art, et réservèrent leur admiration exclusive pour la composition sage, calme et harmonieuse de Vien.'—*A. J. du Pays.*

4th Chapel. Of S. Clotilde, by *Devéria*. In the apse are several pictures by *Vien*.

Behind the Chapel of the Virgin (on left) is the entrance of the *Chapel of Calvary*, rebuilt 1845. It contains: a group of the Entombment by *De Seine*; a Crucifixion by *Duseigneur*; and a Christ on the Cross by *Michel Auguier*, formerly on the high-altar of the Sorbonne. The statue of the Virgin is by *Bogino*. The statue of the Magdalen, by *Lemoine*, originally intended to represent the Comtesse de Feuquières, daughter of Mignard, was brought from the Jacobins. A tablet commemorates the

lovely Marie-Anne de Bourbon, Princesse de Conti (daughter of Louis XIV. and Mme. de la Vallière), buried here in 1739.

1st Chapel of Nave. Monument of the Abbé de l'Epée, 1789, celebrated for his noble devotion to ameliorating the condition of the deaf-and-dumb, and founder of the institutions in their favour.

3rd Chapel. Monument erected, 1856, to Bossuet, who died, 1704, in the Rue S. Anne, in this parish.

4th Chapel, or Baptistry. Group of the Baptism of Christ, by Lemoine, formerly in S. Jean-en-Grève.

From the time when she was Duchesse d'Orléans, Queen Marie Amélie invariably attended the services in this church, and the notes which she had taken of sermons there were a great consolation to her in exile.

'Un lien plus puissant que l'habitude était venu l'attacher à l'église qu'elle fréquentait depuis vingt ans; l'abbé Olivier avait été nommé Curé de S. Roch. Chaque fois qu'elle le pouvait, la reine, en rentrant chez elle, redigeait l'analyse de ses sermons, de ceux surtout qu'il prêchait pendant les retraites et dans lesquels son éloquence était plus que jamais pénétrante.'—*Trognon, 'Vie de Marie-Amélie.'*

Running north-west from the Rue S. Honoré, behind S. Roch, is the *Rue d'Argenteuil*, where No. 18 was inhabited by Corneille, who died here, October 1, 1684. The street is crossed by the handsome *Rue des Pyramides*, at the end of which, facing the Louvre, is an equestrian statue of Jeanne Darc by *Frémiet*.

It was at the corner of the next street, the *Rue de l'Echelle*, that the carriage, with M. de Fersen as coachman, waited, with its agonised freight, for Marie Antoinette, whilst she lost her way by leaving the Tuileries at the wrong exit and wandering into the Rue du Bac, on the night of the flight to Varennes.

Crossing the Place du Palais Royale (to which we shall return later), we find on the left of Rue S. Honoré, running north-east, the *Rue de Jean-Jacques Rousseau* (formerly Rue Plâtrière and Grenelle S. Honoré), renamed from Rousseau, who lived there in 1776, at the beginning of his liaison with

Therèse. The painter Jacques Rousseau was born in the second floor of No. 2, in 1630. In a neighbouring house, the poet François Rayner was born, in 1622. In the garden of No. 12 are some remains of a tower belonging to the walls of Philippe Auguste. No. 20 was the hôtel of the Maréchal de Cleramhault, and has a fine XVIII. c. staircase. At No. 41 are some vestiges of the Hôtel de Ferrière, which belonged to Jean de la Ferrière, Vidame de Chartres, where Jeanne d'Albret, mother of Henri IV., died, June 9, 1572. No. 58 was the *Hôtel des Fermes*, where the *fermiers-généraux* had their offices. It is of the XVI. c., and became, in 1612, the property of Chancellor Séguier, who rebuilt it and offered it as a site to the Académie Française. No. 51, the *Hôtel de Bullion*, was formerly Hôtel d'Herwert or Epergnon. Opposite the Rue Grenelle S. Honoré is the *Hôtel de Languedoc*. La Fontaine died in the street in 1695. At the end of the street, on the left, is the back of the new Post Office. The Rue de Sartine leads hence at once to the Halle de Blé (*see after*).

On the right of the Rue S. Honoré, at the entrance of the Rue de l'Oratoire, is the Church of the *Oratoire*. It occupies the site of the Hôtel de Montpensier, which belonged to Joyeuse, one of the mignons of Henri III., then of the Hôtel du Bouchage, in which Gabrielle d'Estrées lived for a time, and where Henri IV. received (December 27, 1594) from Jean Châtel that blow on the mouth with a knife, which caused the bold d'Aubigné to say to him: 'Sire, God has struck you on the lips because you have hitherto only denied Him with your mouth; beware, for if you deny Him with your heart, He will strike you in the heart.' M. de Bérulle bought the hôtel for the Pères de la Congrégation de l'Oratoire in 1616, and Le Mercier was employed by Louis XIII. in 1621 to erect a church for them, that they might not suffer by the destruction of the chapel of the Hôtel du Bourbon, within the present courts of the Louvre, which he was about to pull down. Thence-

forth the edifice was called *l'Oratoire royal*. It was built at a peculiar angle that it might follow the direction of the palace, and this adds to the effect of its stately portico. Cardinal de Bérulle died suddenly within its walls in 1690, whilst saying mass in a chapel. He was, in France, the founder of the Oratorians, 'un corps où tout le monde obéit et où personne ne commande.'¹ Here the licentious Régent d'Orléans used to go into retreat, 'à faire ses pâques.' The church was once famous for the preaching of Massillon and Mascaron. At the Revolution it was used as a hall for public meetings, and continued to be thus employed till 1832, when it was given to the Protestants, and has since been celebrated for the eloquence of Grétry, Coquerel, and Adolphe Monod. It was at the end of the street nearest the Rue S. Honoré that Paul Stuard de Caussado, Comte de S. Megrim, lover of the Duchesse de Guise, was murdered as he came from the Louvre, July 21, 1578. At the back of the church, facing the Rue de Rivoli, a fine statue of Gaspard de Coligny has been erected. The texts on the base—Ps. cxii. 6; Hab. xi. 27—are wonderfully appropriate. The monument is by Scellier.

On the left is the Rue d'Orléans. 'Voici la rue d'Orléans,' said Louis XVI. as he crossed it on his way to his trial. 'Dites la rue de l'Egalité,' answered Chaumette, the procureur-syndic of the Commune, who accompanied him.² In this street stood the Hôtel de Harlay, now destroyed.

At the corner of the *Rue de l'Arbre Sec* is a singular house with a fountain beneath it, dating from 1529, but reconstructed 1775. It was formerly called Fontaine de la Croix du Trahoir, and marks one of the places of execution before the Revolution, where a gibbet was permanently maintained. A nymph between the windows on the first floor is by Simon Boizot, a pupil of Slodtz, 1776. The original name of the street—Rue du Trahoir—is said to

¹ General Talon.

² Lamartine.

have resulted from Brunchaut, daughter, wife, mother, and grandmother of kings, having been dragged through it, at eighty, at a horse's tail. This was one of the spots used for the burning of Protestants, and Nicholas Valeton was burnt here, under François I.

‘Henri III. passoit à la croix du Trahoir comme on pendoit un homme. Ce pauvre diable cria, *Grâce, grâce, sire!* Le roi ayant su du greffier que son crime étoit grand, dit en souriant : “Eh bien, qu'on ne le pendre pas qu'il n'ait dit son *in manus.*” Le galant homme, quand on en vint là, jura qu'il s'en garderoit bien et ne le diroit de sa vie, puisque le roi avoit ordonné qu'on ne le pendit point auparavant. Il s'y obstina si fort qu'il fallut aller au roi, qui, voyant que c'étoit un bon compagnon, lui donna sa grâce.’—*Tullemant des Réaux.*

Near this, in the Rue des Poulies, the first restaurant was opened in 1785, Boulanger, the master, taking as his sign, ‘Venite ad me omnes qui stomacho laboratis, et ego vos *restaurabo*’—whence the name which has ever remained to his imitators.¹

The Rue de l'Arbre Sec led into the Rue des Fossés S. Germain l'Auxerrois, which took again, in its later existence, a name it had borne in 886. Here, when the street was called Rue de la Charpenterie, Jacques de Bethizy, Advocate of the Parliament of Paris, built an hôtel in 1416. The prolongation of the street was called Rue de Ponthieu, from the Hôtel de Ponthieu, in which (and not, as sometimes stated, in the destroyed Rue de Bethizy) Admiral Coligny was murdered.

‘Le duc de Guise, suivi de satellites armés, se rendit à la hâte au logis de l'amiral Coligny. Ayant fait forcer la porte extérieure, les Suisses de la garde navarraise voulurent s'opposer à leur projet, mais leur capitaine et quelques hommes furent tués sur la place. Le duc de Guise, qui avait attendu dans la cour l'issue de la première entreprise, ordonna à quelques-uns de ses soldats de monter à la chambre de Coligny, dont la porte était confiée à un valet allemand. Ce dernier, s'étant opposé à ce qu'on entrât chez son maître, reçut un coup de feu à la tête. Bien qu'au premier bruit qui se manifesta à la porte

¹ Fournier, *Paris démol.*

extérieure, l'amiral se fût mis à la fenêtre pour s'assurer de la cause du tumulte, et qu'il lui eût été facile de voir que c'était à lui que l'on en voulait, il ne fit aucune tentative pour se sauver ; au contraire, il se recoucha en robe de chambre, et fit même semblant de dormir, quand trois hommes armés entrèrent dans son appartement. L'un de ces trois assassins, qui était gentilhomme, le saisit par le bras en s'écriant : "*Monsieur l'amiral, monsieur, vous dormez trop !*" Coligny fit semblant de sortir du premier sommeil, et se tournant vers celui qui lui parlait, il en reçut un coup d'épée dans le côté gauche et un coup de poignard dans le côté droit. On ordonna ensuite aux Suisses de le jeter par la fenêtre. Cependant Coligny n'avait pas encore rendu l'âme, et il fit une telle résistance quand on voulut s'emparer de lui, que quatre Suisses n'en purent venir à bout, malgré les coups de hallebarde qu'ils lui donnèrent sur l'os de la jambe. Ils firent un second effort pour exécuter l'ordre qu'ils avaient reçu, et le saisirent tous les quatre par le corps ; mais, voyant que les soldats français s'occupaient à piller sa cassette, ils laissèrent tomber le corps de Coligny pour se livrer également au pillage. Tout à coup on entendit du fond de la cour une voix s'écrier : "*L'amiral est-il mort ? jetez-le par la fenêtre !*" Un soldat français s'approchant alors de Coligny, qui, bien que renversé à terre, opposait encore une vigoureuse résistance, lui posa le canon de son arquebuse sur la bouche et le tua. Cependant il faisait encore quelques mouvements quand on le jeta par la fenêtre. Après cette exécution, on massacra environ une quarantaine de personnes qui se trouvaient dans la maison, et qui, pour la plupart, étaient attachées au service de Coligny.'—*Letter of a German priest, written on the day after the massacre, to Lambert Gruter, Bishop of Neustadt.*

(The Hôtel de Ponthieu, after belonging to the family of Rohan-Montbazon, became, as Hôtel de Lisieux, a public-house, where the great comédienne, Sophie Arnould, the daughter of the publican, was born, in the very room in which the admiral was murdered. The same room was also used for a studio for a time by Carle Vanloo. All is destroyed now.)

Left of Rue S. Honoré, the Rue Sauval leads to the circular *Halle au Blé*, recently transformed by Blondel into a Bourse.

'Le dôme de la Halle-au-Blé est une casquette de jockey anglais sur une grande échelle.'—*Victor Hugo.*

On this historic site once stood the Hôtel de Nesle, built in the XIII. c. by Queen Blanche of Castille, who received there the homage of Thibault, the poet-king of Navarre, when he sang—

'Amours me fait comencier
Une chanson nouvele ;
Et me vuet enseigner
A amer la plus belle
Qui soit el mont vivant.'

Hence also, when wearied of the importunity of his love, Queen Blanche sent Thibault to fight in the Holy Land, where he hoped to conquer the affections of the queen by his deeds of valour. Here the beautiful queen died (1253) on a bed of straw, from necessity's sake, and the hôtel, after passing through a number of royal hands, was given by Charles VI. to his brother, the Duke of Orleans—'afin de le loger commodément près du Louvre, et dans un lieu qui répondit à sa qualité.' Hence, as the guilty paramour of his sister-in-law, Isabeau de Bavière, the Duke went to his murder in the Rue des Francs-Bourgeois.

It was Catherine de Medicis who pulled down the Hôtel de Nesle, and who, weary of the Tuileries as soon as she had completed its central façade, employed Bullant to build a more splendid palace on this site, called, from its later proprietors, Hôtel de Soissons. The cruel queen had her observatory here, and when a light was seen passing there at night, the passers-by used to say, 'The queen-mother is consulting the stars ; it is an evil omen !' After the death of Catherine de Medicis, the hôtel belonged to Catherine of Navarre, sister of Henri IV., then to Olympia Mancini, Comtesse de Soissons (mother of Prince Eugène, born here Oct. 18, 1660), who fled from France to escape being tried for poisoning her husband, after the exposure of Mme. de Brinvilliers and the institution of the court of inquiry called 'la Chambre des Poisons.' Even of the second palace nothing remains to this day except a fluted column, resting

on a fountain, adorned with the arms of Paris, and attached to the exterior of the Halle. This column, erected by Bullant in 1572, is said to have been used for the observations of Catherine's astrologer ; it now bears a sundial, the work of Pingré, canon of S. Geneviève. The Revolution has destroyed the monograms, crescents, fleurs-de-lis, &c., which once adorned it. Such was the fame of the Hôtel de Soissons, that Piganiol de la Force declares that, except the Louvre, no dwelling-house was more noble and illustrious, while to give its history, or rather that of the Hôtels de Nesle, de Bahaigue, d'Orléans, de la Reine-Mère, and des Princes, as it was successively called, it would be necessary to touch on the great events of every reign during its long existence.

Houses now cover the gardens of the Hôtel de Soissons, which, under the Regency, were covered by the wooden booths used in the stock-jobbing of Law and his Mississippi scheme.

On the left of the Rue S. Honoré is the little *Rue des Prouvaires* (Prouaires, Prêtres), where Alphonso of Portugal was lodged in the time of Louis XI., and for his amusement taken to hear a theological discussion at the University which lasted five hours ! 'Voilà un monarque honorablement logi et bien amusé,' says S. Foix.

If we continue the Rue de Rivoli, the *Rue des Bourdonnais* (named from Adam and Guillaume Bourdon) opens on the left : now of no interest, but once of great importance as containing the glorious Hôtel de la Trémouille, built 1490, rivalling the noblest buildings of the age in France, but wantonly destroyed in 1840. The hôtel long belonged to the family of Bellièvre, to which Mme. de Sévigné was related. 'Ils n'ont pas voulu la vendre,' she wrote, 'parce que c'est la maison paternelle, et que les souliers du vieux chancelier en ont touché le pavé.'

'L'architecture de cet hôtel était une des plus gracieuses créations de la fin du xv^e siècle. La tourelle de gauche, le grand

escalier, les portiques avec leur premier étage, n'avaient subi que de légères mutilations. Quant à la façade du logis sur la cour, elle avait été fort gâtée, mais tous les éléments de sa décoration subsistaient par parties sous les plâtrages modernes. Du côté du jardin, la façade était très-simple. Ce qu'on ne pouvait trop admirer dans cette charmante architecture, c'était le goût délicat qu'y avait déployé l'architecte. L'assemblage des parties lisses et des parties décorées était des plus heureux.'—*Viollet-le-Duc*, vi. 284.

We are close to the Halles Centrales (which may be reached directly from the Halle au Blé), occupying the district formerly called Champeaux, which, from time immemorial, was at once a centre for provisions and a place of sepulture. The great roads leading to Roman towns were always bordered by tombs, and the highways leading to the Roman Lutece, on the island in the Seine, were no exception to the rule. Especially popular as a place of sepulture was the road across the marshes, afterwards known as 'grand chaussée Monsieur Saint Denys.' A chapel dedicated here to S. Michael at a very early date was the precursor of a church dedicated to the Holy Innocents, built under Louis le Gros, whose favourite oath was 'par les saints de Bethléem.' The whole surrounding district had by this time become a cemetery, and the ancient oratory was exclusively used for prayers for the dead. Philip Augustus surrounded the cemetery with walls, and it became, as the Cimetière S. Jean or Cimetière Vert, the favourite burial-place of the middle classes.¹ Mme. de Mailly, the first of the four sisters De Nesle who were, in turn, mistresses of Louis XV. (dying after many years of repentance, 1751), was buried here, where Mme. de Pompadour was also buried later.

'On enterra la pécheresse, selon ses volontés, dans le cimetière des Innocents, parmi les pauvres, sous l'égout du cimetière, et une croix de bois fut toute la tombe de celle, qui dérangeant quelques

¹ Corrozet preserves this epitaph: 'Cy-gist Jollande Bailli, qui trépassa l'an 1518, le 88^e an de son âge, le 42^e de son veuvage, laquelle a vu, devant son trépas, deux-cents quatre-vingt-quinze enfans issus d'elle.'

personnes à Saint Roch et soufflée de cet mot, "Voilà bien du train pour une . . . !" avait répondu, "Puisque vous la connaissez, priez Dieu pour elle !" — *De Goncourt*.

Soulaviè says that in 1785, when the cemetery was suppressed, her coffin was found, and her family moved it into a new extra-mural cemetery (the catacombs), "où elle fut confondue avec tous les morts."

Of great extent, the cemetery was surrounded by cloisters, decorated with frescoes of the Dance of Death — *La Danse Macabre* — of great local celebrity, and it contained a very fine old *lanterne des morts* and several hermitages, some of which were inhabited from motives of devotion, but one at least as an enforced penance, by Renée de Vendôme — 'la recluse de S. Innocent' — shut up here for life as a punishment for adultery. Louis XI. erected a monument in the church, with a statue, to another hermit of the cemetery, the nun Alix la Bourgotte. The church, and the cemetery with its cloisters — which presented an unrivalled combination of gothic arcades, chantry-chapels, crosses, tombs, monumental tablets, and frescoes — were closed in 1786. Their site is now covered by the vast buildings of the modern Halles, replacing the famous *Marché aux Innocents*, which had its origin in booths erected in the time of Philippe le Hardi, when the cloisters of the cemetery were a fashionable walk. The huge existing market, consisting of six pavilions separated by three streets, only dates from 1858. The best time for visiting it and seeing the crowds which frequent it is between 6 and 8 A.M.

'Une lueur claire annonçait le jour. La grande voix des Halles grondait plus haut ; par instants, des volées de cloche, dans un pavillon éloigné, coupaient cette clameur roulant et montant. Ils entrèrent sous une de ces rues couvertes, entre le pavillon de la marée et le pavillon de la volaille. Florent levait les yeux, regardait la haute voûte, dont les boiseries intérieures luisaient, entre les dentelles noires des charpentes de fonte. Quand il déboucha dans la grande rue du milieu, il songea à quelque ville étrange, avec ses quartiers distincts, ses fau-

bourgs, ses villages, ses promenades et ses routes, ses places et ses carrefours, mise tout entière sous un hangar, un jour de pluie, par quelque caprice gigantesque. L'ombre, sommeillant dans les creux des toitures, multipliait la forêt des piliers, élargissait à l'infini les nervures délicates, les galeries découpées, les persiennes transparentes ; et c'était, au-dessus de la ville, jusqu'au fond des ténèbres, toute une végétation, toute une floraison, monstrueux épanouissement de métal, dont les tiges qui montaient en fusée, les branches qui se tordaient et se nouaient, couvraient un monde avec les légèretés de feuillage d'une futaie séculaire. Des quartiers dormaient encore, clos de leurs grilles. Les pavillons du beurre et de la volaille alignaient leurs petites boutiques treillagées, allongeaient leurs ruelles désertes sous les files des becs de gaz. Le pavillon de la marée venait d'être ouvert ; des femmes traversaient les rangées de pierres blanches, tachées de l'ombre des paniers et des linges oubliés. Aux gros légumes, aux fleurs et aux fruits, le vacarme allait grandissant. De proche en proche, le réveil gagnait la ville, du quartier populeux où les choux s'entassaient dès quatre heures du matin, au quartier paresseux et riche qui n'accroche des poulardes et des faisans à ses maisons que vers les huit heures.

‘Mais, dans les grandes rues ouvertes, la vie affluait. Le long des trottoirs, aux deux bords, des maraîchers étaient encore là, de petits cultivateurs, venus des environs de Paris, étalent sur des paniers leur récolte de la veille au soir, bottes de légumes, poignées de fruits. Au milieu du va-et-vient incessant de la foule, des voitures entraient sous les voûtes, en ralentissant le trot sonnante de leurs chevaux. Deux de ces voitures, laissées en travers, barraient la rue. Florent, pour passer, dut s'appuyer contre un des sacs grisâtres, pareils à des sacs de charbon, et dont l'énorme charge faisait plier les essieux ; les sacs, mouillés, avaient une odeur fraîche d'algues marines ; un d'eux, crevé par un bout, laissait couler un tas noir de grosses moules. A tous les pas, maintenant, ils devaient s'arrêter. La marée arrivait, les camions se succédaient, charriant les hautes cages de bois pleines de bourriches, que les chemins de fer apportent toutes chargées de l'Océan. Et, pour se garer des camions de la marée de plus en plus pressés et inquiétants, ils se jetaient sous les roues des camions de beurre, des œufs et des fromages, de grands chariots jaunes, à quatre chevaux, à lanternes de couleur ; des forts enlevaient les caisses d'œufs, les paniers de fromage et de beurre, qu'ils portaient dans le pavillon de la criée, où les employés en casquette écrivaient sur les calepins, à la lueur du gaz. Claude était ravi de ce tumulte ; il s'oubliait à un effet de lumière, à un groupe de blouses, au déchargement d'une voiture. Enfin, ils se dégagèrent. Comme ils longeaient toujours la grande rue, ils marchèrent dans une odeur exquise qui traînait autour d'eux et semblait les suivre. Ils étaient au milieu du marché des fleurs coupées. Sur le

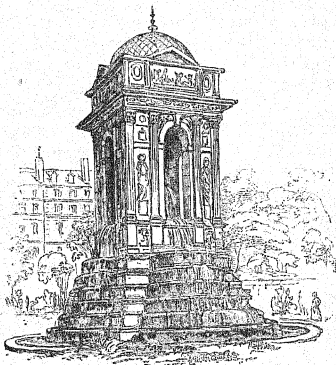
carreau, à droite et à gauche, des femmes assises avaient devant elles des corbeilles carrées, pleines de bottes de roses, de violettes, de dahlias, de marguerites. Les bottes s'assombrissaient, pareilles à des taches de sang, pâlessaient doucement avec des gris argentés d'une grande délicatesse. Près d'une corbeille, une bougie allumée mettait là, sur tout le noir d'alentour, une chanson aiguë de couleur, les panachures vives des marguerites, le rouge saignant des dahlias, le bleuissement des violettes, les chairs vivantes des roses. Et rien n'était plus doux ni plus printanier que les tendresses de ce parfum rencontrées sur un trottoir, au sortir des souffles âpres de la marée et de la senteur pestilentielle des beurres et des fromages.'—Zola, '*Le Ventre de Paris*.'

'Les Piliers des Halles' were formerly very picturesque, but nothing now remains of the past, except the *Fontaine des Innocents*, which now stands in a shady square at the south-east corner of the Halles. Originally dating from the XIII. c., it was reconstructed in 1550 after a plan of Pierre Lescot, and decorated with sculpture by Jean Goujon. But it was then attached to the church wall, which gave it quite a different appearance. John Evelyn says, 'Joyning to this church is a com'on fountaine, with good relievos on it.' Since its removal to its present site, its aspect has been further altered by the addition of a cupola and disproportionate base: at the same time new nymphs by Pajou were added to those of Jean Goujon. Stripped of its original interest, the fountain is still a *chef-d'œuvre* of the French renaissance of the XVI. c., and its earlier and still existing decorations, by Jean Goujon, are of the greatest beauty.

It was to the Halles that Jacques d'Armagnac, Duc de Nemours, after having been confined in an iron cage, was brought from the Bastille to be beheaded, August 4, 1477, by order of Louis XI., and there that his children, dressed in white, were forced to stand beneath the scaffold, that their robes might be saturated with their father's blood.

Behind the Halles, which are ever filled with a roar of voices like a storm at sea, rises the huge mass of the great

church of S. Eustache, the most complete specimen of renaissance architecture in Paris—a gothic five-sided church in essentials, but classical in all its details, and possessing a certain quaint, surprising, and imposing grandeur of its own, though brimming with faults from an architectural point of view. Henri Martin, who calls it 'the poetical



THE FONTAINE DES INNOCENTS.

church of S. Eustache,' considers it the last breath of the religious architecture of the Middle Ages. Begun in 1532 by Dominique de Cortone—'le Boccador'—the famous architect of the Hôtel de Ville, it was completed as we now see it (except the principal portal—altered since, and still incomplete), by the architect David, in 1642.

'La renaissance avait effacée les dernières traces du vieil art national. . . . On voulait appliquer les formes de l'architecture romaine antique, que l'on connaissait mal, au système de construction des églises ogivales, que l'on méprisait sans les comprendre. C'est sous cette inspiration indécise que fut commencée et achevée la grande église de Saint-Eustache, monument mal conçu, mal construit, amas confus de débris empruntés de tous côtés, sans liaison et sans harmonie; sorte de squelette gothique revêtu de haillons romains cousus ensemble comme les pièces d'un habit d'arlequin.'—*Viollet-le-Duc*, i. 240.

The richly-decorated renaissance portals are surmounted by gothic rose-windows, divided by balustrades, and, at the summit of the south gable, a stag's head with a crucifix between its horns, in memory of the miraculous animal by which the saint was converted when hunting. Classical pilasters divide the windows, and decorate the flying buttresses, and a very graceful classical campanile of the XVII. c. surmounts the Lady Chapel.

• With all its faults, the vast and lofty interior will probably strike the ordinary visitor with admiration for its stately magnificence.¹ He may notice:—

4th Chapel. Gourlier: Marriage of the Virgin—a relief.

5th Chapel. Magimel: Ecce Homo—a relief.

Transepts. Statues by Debay; frescoes by *Signol*.

The windows of the choir and apse are of 1631, and bear, constantly repeated, the name of their artist, Soullignac, unknown elsewhere.

The pavement of the choir was given by the Curé Simon. When arrested under the Commune, he had the 3000 francs which were to pay for it in his pocket. He was released on the petition of his 'cheres paroissiennes, les Dames de la Halle,' and the money was afterwards returned.

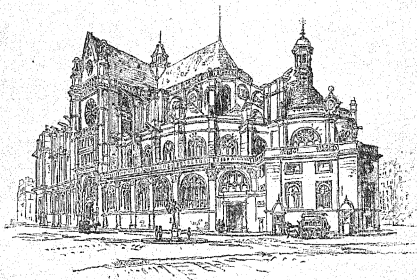
4th Chapel of Choir. Restored frescoes of XVII. c.

8th (Terminal) Chapel. The statue of the Virgin, by Pigalle, sculptured for the dome of the Invalides.

¹ It is the largest church in Paris except Notre Dame, being 318 feet long, and 132 feet wide at the transept.

9th Chapel. The tomb of Jean Baptist Colbert, 1683, the famous minister. He is represented kneeling on a sarcophagus, at the base of which are figures of Religion, by *Tuby*, and Abundance, by *Coysevox*. The monument was saved in 1792 by Lenoir, who took it to the Musée at the Petits Augustins, where it remained till 1801.

‘On voit dans la paroisse de S. Eustache la statue naturelle de M. Colbert, grand-trésorier de l’ordre du Saint-Esprit, avec le manteau et collier des chevaliers ; il n’est personne qui puisse ne le pas prendre pour un chevalier.’—*S. Simon*.



S. EUSTACHE.

‘Mazarin faisait au roi un legs précieux : “Sire,” lui avait-il dit en lui présentant un simple commis des finances, “je vous dois tout ; mais je crois m’acquitter envers Votre Majesté en lui donnant *Colbert*.”’—*Touchar-Lafosse, ‘Hist. de Paris.’*

‘Le peuple fut ingrat comme l’avait été le roi. Il fallait faire conduire de nuit le corps de Colbert de son hôtel de la Rue Neuve des Petits-Champs à l’église Saint-Eustache, de peur que le convoi ne fût insulté par les gens des halles. Le peuple de Paris ne voyait guère dans Colbert que l’auteur des taxes onéreuses et vexatoires établies

depuis la guerre de Hollande, et le peuple de France, en général, habitué par Colbert lui-même à reporter au roi tout ce que le ministre avait suggéré de bon et de grand, imputa au roi la gloire, au contrôleur-général des finances les misères que coûtait cette gloire. Le peuple ne pouvait soupçonner les luttes intérieures du conseil, et la partie éclairée de la bourgeoisie qui approchait Colbert était seule à portée de l'apprécier. Il faut bien le reconnaître, il n'y a que deux juges équitables pour les grands hommes : Dieu et la postérité.

'Avec Colbert finit la race des grands ministres.'—*Martin*, '*Hist. de France*.'

N. Transept. On the bénitier, Pope Telesiphorus (139, who instituted Holy Water) blessing the water.

Left of the Organ. Medallion monument of General François de Chevert, 1760, with an epitaph by Diderot, telling how 'sans ayeux, sans fortune, et sans appui, il s'éleva malgré l'envie, à la force de mérite.'

The magnificent sculptures which Jacques Sarrazin executed for the high-altar and apse, all perished in the Revolution. The S. Louis, Virgin, and infant Saviour were portraits of Louis XIII., Anne of Austria, and Louis XIV.! The 'banc d'œuvre' was executed by Lepautre from designs of Cartaud for the Régent Duc d'Orléans, at a cost of 20,000 livres. All memorials are destroyed of Admiral de Tourville; the Duc de la Feuillade; d'Armenonville, keeper of the seals; Marin de la Chambre, physician of Louis XIV.; Voiture, Vaugelas, Furetière, Benserade, La Mothe le Vayer, and the painter Charles de la Fosse, buried in this church. Besides the tomb of Colbert, only the monument of Chevert (which was taken to the Musée des Monuments Français) has been preserved.

'It is impossible to point to a single detail which is not elegant, or to anything offensively inappropriate. Yet the eye is everywhere offended by the attenuation of classical details, and the stilting that becomes necessary from the employment of the flatter circular arch instead of the taller pointed one. The hollow lines of the corinthian capitals are also very ill-adapted to receive the impost of an arch; and when the shaft is placed on a base taller than itself, and drawn out, as is too often the case here, the eye is everywhere shocked, the great difference being, that the gothic shaft was in almost all instances employed only to indicate and suggest the construction, and might therefore be 100 diameters in height without appearing weak or inappropriate.'—*Fergusson*.

It was in this church that 720 wreaths of roses were distributed to mark the Burgundians during the terrible massacre of the followers of Armagnac in 1418. Here in the beginning of the XVI. c., whilst the rivalry between Church and theatre was at its height—

‘Le curé de Saint-Eustache était en chaire et faisait de son mieux pour édifier ses auditeurs, lorsque Jean du Pontalais vint par hasard à passer devant son église. Le bruit du tambourin avec lequel du Pontalais appelait le peuple, forçait le prédicateur à hausser la voix et brouillait le fil de ses idées. Plus le tambourin retentissait, plus le curé luttait de poumons. Et cette lutte commençait à égayer l’auditoire. Enfin, harassé, le prédicateur ordonne qu’on aille imposer silence à ce baladin. Quelques fidèles défilent . . . et ne reviennent point ! Ils sont allés grossir l’auditoire du tapageur, au lieu de faire cesser le tapage. Le bruit du tambour redouble. Enfin le curé, perdant patience, descend de la chaire, sort de l’église, et va droit à du Pontalais. “Eh !” s’écrie du Pontalais, “qui vous a fait si hardi de prêcher pendant que je joue du tambourin ?” Alors le prêcheur, plus fâché que devant, prit le couteau de son *Famulus* (bedeau) qui était auprès de lui et fit une grande balafre à ce tambourin avec le couteau. Puis il s’en retournait à l’église pour achever son sermon. Pontalais prend son tambour, et court après le prêcheur, et s’en va le coiffer comme d’un chapeau d’Albanais, le lui affublant du côté qu’il était rompu. Et alors le prêcheur tout en l’état qu’il était voulait remonter en chaire pour remontrer l’injure qui lui avait été faite, et comme la parole de Dieu était vilipendée. Mais le monde riait si fort en lui voyant ce tambourin sur la tête, qu’il ne put ce jour-là avoir audience et fut contraint de se retirer et de s’en taire, car il lui fut remontré que ce n’était pas le fait d’un sage homme de se prendre à un fol.’—*Deschanel, ‘La vie des comédiens.’*

Here the bourgeois have always aped the fashions of the upper classes.

‘Il ne faut qu’un dimanche entrer à Saint-Eustache,
Vous verrez les bourgeois, voire les artisans,
Tant ils sont bien vêtus paraîtres courtisans.’

—*Jacques de Lorenz, ‘Satires,’ 1583-1658.*

S. Eustache has always been the special church of the Halles, and it was here, in 1701, that the Dames de la Halle, with whom he was very popular, caused a special

Te Deum to be sung for the recovery from dangerous illness of Monseigneur, son of Louis XIV.

'La Société Révolutionnaire siégeait à Saint-Eustache. Elle était composée de femmes perdues, aventurières de leur sexe, recrutées dans le vice, ou dans les réduits de la misère, ou dans les cabanons de la démente. Le scandale de leurs séances, le tumulte de leurs motions, la bizarrerie de leur éloquence, l'audace de leurs pétitions importunaient le comité de salut public. Ces femmes venaient dicter les lois sous prétexte de donner des conseils à la Convention.'—*Lamar-tine, 'Hist. des Girondins.'*

This church also was especially connected with the *Fêtes de la Raison*.

'S. Eustache offrit le spectacle d'un grand cabaret. L'intérieur du chœur représentoit un paysage décoré de chaumières et de bouquets d'arbres. On distinguoit dans le lointain des bosquets mystérieux ; il y avoit effectivement de petits sentiers pratiqués dans les escarpemens figurés de grandes masses de rochers. Les précipices de sapin n'étoient point inaccessibles ; des troupeaux de filles qui suivoient effrontément à la file, couroient après les hommes, et l'on entendoit le continuel craquement des planches sous leurs pas précipités.

'Autour du chœur, l'on avoit dressé des tables surchargées de bouteilles, de saucissons, d'andouilles, de pâtés et d'autres viandes. Sur les autels des chapelles latérales, on sacrifioit tout à la fois à la luxure, à la gourmandise ; et l'on vit sur les pierres consacrées, les traces hideuses de l'intempérance.

'Les convives affluèrent par toutes les portes ; quiconque se présentoit prenoit part au festin : les enfants de sept à huit ans, tant filles que garçons, mettoient la main au plat en signe de liberté, ils buvoient à même les bouteilles ; et leur prompte ivresse excitoit le rire des êtres vils qui la partageoient.'—*Mercier, 'Le nouveau Paris.'*

The *Rue du Jour*, just behind the west end of S. Eustache, was formerly Rue du Séjour, from a residence of Charles V. The *Hôtel du Royaume* (No. 4) was built here in 1613, by the Abbé du Royaume, and afterwards became the property of the Comte de Montmorency-Boutteville, the famous duellist. Its old portal remains. In the *Rue Pirouette* (No. 5) is an interesting house with pillars.

(The Rue du Jour falls into the *Rue Montmartre*, which contained the Chapelle S. Joseph, built by the Chancellor Séguier, and in which Molière and La Fontaine were buried ; it was destroyed in the Revolution. An inscription on No. 30 marks the site of the ancient Porte Montmartre. No. 121 has an iron sign—'à la Grâce de Dieu'—dating from the first year of the Regency.

Opening from the Rue Montmartre, on the left, is (much curtailed by modern improvements) the *Rue de la Jussienne*, a name commemorating the popular pronunciation of the church of S. Marie l'Egyptienne, which dated from the XIV. c., and stood at the angle of the Rue Montmartre.

'Des vitraux du temps de François I. représentaient la vie de la sainte patronne, et des inscriptions d'une naïveté singulière en expliquaient les circonstances, même celles que la sainte crut devoir expier par un longue pénitence.'—*De Guilhermy*.

It was in going to his devotions at this church that Henri III. drew from under the little dogs, which he carried slung in a basket round his neck, and gave to Chancellor Chiverny the edict which took away from the bourgeois of Paris the rights of nobility granted them by Charles V.

No. 2, Rue de la Jussienne, belonged to the Hôtel of Mme. du Barry, and the financier Peruchet had his bureau there in the time of Louis XV. It has the handsome decorations of heads and garlands of the time of Louis XV. The next street on the left of the Rue Montmartre was the Rue des Vieux Augustins, where at No. 19 was the Hôtel de la Providence—destroyed 1893—where Charlotte Corday stayed from July 11 till the evening of July 13, 1793, when she murdered Marat.)

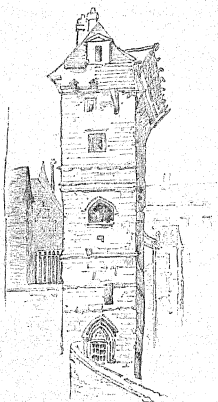
(The modern *Rue de Turbigo* runs north-east from S. Eustache to the Place de la République on the Boulevards, crossing the site of the fine hôtel of the Marquis de l'Hopital. In the great modern cross street, called Rue

Etienne Marcel, a grand and picturesque old tower is to be seen in a court on the right side, sadly hemmed in by modern houses. This is all that remains of the *Hôtel de Bourgogne*, sometimes called *Hôtel d'Artois*, having been built—in the 'quartier Mauconseil'—by the Comte d'Artois in the XIII. c. Under Charles VI. the hôtel was often the residence of Jean sans Peur, Duke of Burgundy. It was bought in 1548 by the Confrérie de la Passion, that they might represent their mysteries there. After a few years they let it to 'les Enfants Sans Souci,' a society of amateur actors of good family; from them it passed to more regular actors, known as 'Comédiens de l'Hôtel de Bourgogne.'

'Mélite,' the first play of Corneille, was represented at the Hôtel de Bourgogne in 1625; his other plays were acted there as they appeared, and it was here that Christina of Sweden shocked Anne of Austria by sitting at the performance 'dans une position si indécente, qu'elle avait les pieds plus hauts que la tête.' There was a perpetual rivalry between this theatre and that of Petit-Bourbon, where the plays acted were those of Molière, who ridiculed the actors of the Hôtel de Bourgogne in his 'Précieuses ridicules.' But the 'Alexandre' of Racine drew back the wavering admirers of the older theatre. After its appearance at the Hôtel de Bourgogne, S. Evremond wrote, 'que la vieillesse de Corneille ne l'alarmait plus, et qu'il n'appréhendait plus tant de voir finir la tragédie après lui,' though when 'Andromache' and 'Bajazet' had been represented here Mme. de Sévigné wrote, 'Racine fait des comédies pour la Champmeslé¹; ce n'est pas pour les siècles à venir. Vive donc notre vieil ami Corneille!' In 1680 the 'Comédiens italiens' took the theatre of the Hôtel de Bourgogne, where they obtained a great success for seventeen years, but were suppressed in May 1697, for having produced a piece called 'La fausse Prude,' in which Mme. de Maintenon fancied herself represented, and thus drew upon herself a qualifica-

¹ 'La plus miraculeusement bonne comédienne.'

tion not originally intended for her. The Comédiens italiens were restored by the Régent d'Orléans, and obtained a great celebrity through the performance of Riccoboni and Benozzi, and the plays of Marivaux and Delisle. In 1723 the actors



TOWER OF THE HÔTEL DE BOURGOGNE.

of the Hôtel de Bourgogne were called 'Comédiens ordinaires du Roi,' and their title was inscribed over the gate of the hôtel. The theatre was closed and pulled down in 1783, but it may be regarded as having been the cradle of the Comédie Française.

Nothing now remains of the ancient buildings of the hôtel, except the great square tower, built by Jean sans Peur, and containing a winding staircase and vaulted gothic hall. This was probably the chamber which the Duke (who by no means deserved his surname) built after the murder of the Duke of Orleans, 'toute de pierre de taille, pour sa sûreté, la plus forte qu'il put, et terminée de mâchicoulis, où toutes les nuits il couchoit.'

'Les degrés de l'escalier tournent autour d'une colonne, qui se termine par un chapiteau très-simple ; mais ce chapiteau sert de support à une caisse ronde en pierre, cerclée de trois anneaux doubles, d'où s'élancent les tiges vigoureuses d'un chêne, dont les branches décrivent quatre travées d'ogives, et dont le feuillage abondant tapisse la voûte tout entière. Nous ne connaissons rien de semblable dans les monuments du moyen âge à Paris ; c'est un système d'ornementation non moins remarquable par sa rareté que par son élégance. Dans le tympan ogival d'une des baies extérieures, deux rabots et un fil à plomb sont sculptés au milieu de fleurons gothiques. On sait que le duc Jean sans Peur prit les rabots pour emblèmes, par opposition aux bâtons nouveaux qu'avait choisis le duc d'Orléans.'—*De Guilhaemy.*)

Should we return to the Rue S. Honoré we should now reach the spot where Henri IV. was assassinated (beyond the entrance of the Rue de la Tonnellerie), May 14, 1610, on his way to see Sully at the Arsenal. The Rue S. Honoré at that time ceased here and became exceedingly narrow, under the name of Rue de la Ferronnerie. The house in front of which the murder took place (No. 6) was marked by a Maltese cross painted red, and was called Maison de la Croix rouge. It was a false tradition which represented the event as having occurred opposite a house (now destroyed—No. 3 Rue S. Honoré) upon which a notary named Portrain, to honour the king's memory, placed his bust with an inscription, now in the Carnavalet Museum.

'François Ravailiac était une espèce de visionnaire d'une humeur sombre et bizarre, d'une physionomie sinistre ; il avait été praticien, novice dans le couvent des feullants à Paris, puis maître d'école à Angoulême, sa ville natale. Il avait toujours recherché la société

des moines et des prêtres les plus bigots et les plus violents. . . . Il flotta longtemps avant de se fixer dans l'horrible pensée qui l'obsédait. Il était venu d'Angoulême à Paris au mois du janvier dernier, afin de parler au roi. Il avait eu, disait-il, des révélations du ciel touchant les intérêts de la religion ; il voulait persuader au roi de révoquer l'édit de Nantes : sa mauvaise mine le fit partout repousser, et il repartit sans avoir pu aborder le roi. Il revint à Paris à la fin d'avril. Il se tenait, depuis le matin, près de la porte du Louvre, quand il vit sortir le carrosse du roi. Il le suivit. En entrant de la rue Saint-Honoré dans la rue de la Ferronnerie, qui était alors très-étroite, le carrosse rencontra deux charrettes qui l'obligèrent à raser les boutiques adossées au mur du cimetière des Innocents. La petite suite du roi fut séparée de lui par cet incident. Pendant qu'on faisait reculer les charrettes, François Ravaillac se glissa entre les boutiques et le carrosse, qui était tout ouvert, et, voyant le roi à la portière, tout près de lui, il mit un pied sur une borne, l'autre sur une des roues, et lança un coup de couteau à Henri entre les côtes. Le roi leva le bras en s'écriant : "Je suis blessé !" Au même instant un second coup lui perça le cœur. Henri ne proféra plus une parole et ne donna plus signe de vie.

'Ravaillac était resté immobile, sans chercher à s'enfuir, sans jeter son couteau. Les seigneurs qui accompagnaient le roi empêchèrent qu'on ne massacrat l'assassin sur la place, le firent arrêter et mettre en lieu de sûreté ; puis, fermant les portières du carrosse, ils crièrent au peuple que le roi n'était que blessé, et reprirent le chemin du Louvre.

'Ils n'y ramenaient qu'un cadavre !'—*Henri Martin, 'Hist. de France,'* x. 568.

Ancient streets in this district which have vanished of late years under modern improvements, are the Rue de la Tixeranderie, the Rue des Mauvais Garçons, and the Rue S. Faron (where the abbots of S. Faron had their hôtel), with the Place Baudoyer, a name which recalled the revolt of the Bagaudes against the Roman dominion, and which was corrupted from that of the neighbouring Porta Bagaudarum to Place Baudéer, Baudier, Bauder, Baudois, Baudoyer. At No. 27, Rue de la Tixeranderie, Scarron, first husband of Mme. de Maintenon, died in October 1660. No. 21, the *Hôtel des Coquilles*, was the residence of President Jacques Louvet.

The next opening, left of the Rue S. Honoré, forming

one side of the little square which contains the Fontaine des Innocents, is the *Rue S. Denis*, originally important both as leading to the tomb of S. Denis and as having the privilege of the royal entries into the capital after the coronations at Rheims.

'The Rue S. Denis is one of the oldest streets in Paris, and is said to have been first marked out by the track of the saint's footsteps, when, after his martyrdom, he walked along it, with his head under his arm, in quest of a burial-place. This legend may account for any crookedness of the street, for it could not reasonably be asked of a headless man that he should walk straight.'—*Hawthorne*, '*Note-Books*.'

Two low slated spires mark the picturesque little gothic church of *SS. Leu et Gilles*¹—of which the houses only allow the west front and the apse to be seen—a dependency of the Abbey of S. Magloire. The church dates from 1320, but, with the exception of the central portal, the façade is of 1727, when the spire now on the south tower was transported thither from a tower falling into ruins on the north side, which was rebuilt. The side aisles are of the XVI. c.; but the choir and apse were rebuilt in 1780. Beneath these is a crypt—the Chapel of Calvary—containing beneath the altar a fine dead Christ of the XV. c. or XVI. c. from the old church of S. Sepulchre. The pictures are not worth much notice, except, from the subject, a portrait of S. François de Sales (left of altar), executed after his death by *Philippe de Champaigne*.

'Dans la première chapelle, au sud, un tableau daté de 1772, représente le crime, la condamnation et le supplice d'un soldat qui fut brûlé en 1415, pour avoir frappé de son couteau une image de la Vierge, placée au coin de la rue aux Ours, près l'église S. Leu. L'image aurait, suivant la tradition, versé de sang en abondance. Pour conserver la mémoire de ce fait extraordinaire, on célébrait encore une fête annuelle dans les derniers temps qui ont précédé la révolution. Un mannequin représentant le soldat sacrilège était promené dans la ville pendant trois jours, et enfin livré aux flammes dans la rue aux

¹ S. Loup, the famous Bishop of Sens, and S. Gilles, the hermit of Provence.

Ours, 'au milieu d'une illumination et d'un feu d'artifice.'—*De Guilhermy*.

'On vit pendant tout le xviii^e siècle, un curieux ex-voto à l'église Saint Leu ; représentant Louis XV. âgé de six ans, avec derrière lui sa gouvernante Madame de Ventadour, agenouillé devant S. Leu et lui demandant d'être guéri de la peur, de cette peur qui plus tard se changea en cette extrême timidité qui inspirait au Roi à la vue de tout visage nouveau, une sensation inquiétante.'—*De Goncourt*, quoting Mercier's *Tableau de Paris*.

To the right of the choir are three curious XV. c. marble reliefs. A XVII. c. S. Geneviève once stood near the shrine of the saint. The church formerly contained the tomb of Marie Delandes, wife of the President Chrétien de Lamoignon, with a relief representing her being secretly buried here by the poor she had succoured and who would not allow her to be taken from their parish church to that of the Récollets.

Very near this stood at an early period the Oratoire de S. Georges, which became the church of S. Magloire when the body of that Breton saint was sent hither to preserve it from the Normans. To this church a Benedictine abbey was attached, afterwards given to Les Filles Pénitentes. The very large church dated from the XII. c.

At No. 32 Rue S. Denis Eugene Scribe was born. No. 33 has an XVIII. c. sign, 'Au Mortier d'Argent. No. 83 is a curious XV. c. house, which retains its corner post sculptured with a Tree of Jesse. On No. 89 is a XVII. c. relief of the Annunciation.

On the other side of the Rue S. Denis, at the junction of the Rue Grande et Petite Truanderie and Mondetour, was the *Puits d'Amour*, where a girl named Agnes Hellébie drowned herself because of her lover's treachery, in the time of Philippe Auguste. Three hundred years after, a man threw himself into the well on account of the cruelty of his love, who repented and drew him up by a cord, after which he restored the well, which was inscribed 'L'amour m'a refait en 1525, tout-à-fait.'

This is one of the poorest parts of Paris, and the Rue Maubuée, one of the cross streets in descending the Rue S. Denis, is pointed out as the Seven Dials of Paris. It is a curious and picturesque old winding street. Its name, *Maubuée*—‘mauvaise fumée’—comes from its being the place where Jews used to be roasted with green faggots, to punish, said the counsellor De l’Ancre, ‘leur anthropomace, les admirables cruautés dont ils ont toujours usé envers les chrétiens, leur forme de vie, leur synagogue déplaisante à Dieu, leur immondicité et puanteur.’

In the *Rue de Tracy*, which diverges north near the top of the Rue S. Denis, a Greek building is the chapel of the community of S. Chaumont. The historian Michelet was born at No. 14. Behind (east of) the lower part of the Rue S. Denis runs the *Rue Quincampoix*, which has many interesting houses of XVII. c. and XVIII. c. (Nos. 10, 12, 14, 15, 28). No. 34, which has an admirable XVII. c. portal, is the old *Hôtel de la Reynie*. No. 60 has a noble XVIII. c. façade. This district was the scene of the speculations of Law under the Regency. In 1710 (November 2) we find the Duchesse d’Orléans writing:—

‘La Rue Quincampoix fait qu’on ne joue plus à Paris. C’est une vraie rage : j’en suis excédée : on n’entend parler que de cela, et il ne se passe pas de jour que je ne reçoive trois ou quatre lettres de personnes qui me demandent des actions ; c’est bien ennuyeux.’—*Correspondance de Madame*.

Crossing the ugly Boulevard de Sebastopol, in forming which the chapels at the back of the church of SS. Leu et Gilles were curtailed, we find ourselves in the Rue de Rambuteau, and the next cross street is the *Rue S. Martin*. Descending towards Rue S. Honoré (at No. 80) we may observe a relief of the Annunciation. At the corner of the Rue de la Verrerie is the church of S. Merri, or *Mederic*, originally built in the IX. c. on the site of a chapel of S. Pierre, where S. Merri, who had been prior of the monastery of S. Martin at Autun, was buried. But the present

church, begun under François I., was only finished in 1612. The great gothic portal, with two smaller portals at the sides, is very rich in effect; but its statues are only modern copies from those at the south transept of Notre Dame: the woodwork is of the time of the construction. The adjoining tower is gothic below, renaissance above, with pilasters of the XVII. c. This is the tower which has given the war-note of many revolutions, and whence the 'tocsin de S. Merri,' sounding day and night, has sent a thrill through thousands. In the Revolution of June 5 and 6, 1832, the church was long and obstinately defended by the insurgents against the royal troops.

The interior of S. Merri has two side aisles on the right, and only one on the left, the second being here replaced by a passage through the chapels. The choir has a single aisle surrounded by thirteen chapels. In spite of classical innovations under Louis XIV., by which the gothic architecture has been mutilated, the vaulting, the rose-windows at the sides, and fragments of XVI. c. glass remain to be admired. The sculpture of the high-altar is by *Dubois*, that of the pulpit by *Michel Ange Slodtz*. Admirable paintings by *Theodore Chassériau* illustrate the life of S. Marie l'Egyptienne. Under the fifth bay of the left aisle a staircase leads to a crypt, reconstructed in the XVI. c., when the church was built, on the site of that which contained the tomb of S. Merri. In this, which was his parish church, Charles V. constructed a richly-carved wooden oratory for a certain Guillemette, esteemed a saint, who never left that place, and might be seen there in ecstasy. All the Court had great faith in her holiness, and recommended themselves to her prayers.¹ Nothing remains of the tomb of Jean Chapelain, author of 'La Pucelle,' or of that of Arnaud de Pomponne, ambassador and minister of state under Louis XIV. A very curious holy-water basin dates from the time of Louis XII.

¹ Viollet-le-Duc, viii. 5.

Reascending the Rue S. Martin, at No. 108 is the *Maison des Goths*, with a bas-relief on the second floor representing three scenes in their history. At No. 122 is the *Fontaine Maubée*, dating from the XIV. c., but reconstructed in 1733. An inscription on No. 135 marks the site of the ancient Porte S. Denis, called Porte aux Peintres. Nos. 160 and 194 have good XVIII. c. façades. We may see, on the right, the openings of the *Rue Maubée* and *Rue de Venise*, formerly the bankers' quarter, but which now, with their side alleys, may be looked upon as perhaps the most miserable part of Old Paris. On the right is the opening of the *Rue de Montmorency*, which contains, marked by an inscription, the house of the philanthropist, Nicolas Flamel, partly destroyed in 1852.

'Le grand pignon à qui elle devait son nom aux derniers siècles n'existe plus, mais on y peut lire encore, en caractères gothiques, au-dessus du rez-de-chaussée, l'inscription qui est la plus touchante partie de son histoire. De pauvres "*hommes et femmes laboureurs demourans au porche de cette maison*" y parlent de la "*Patenostre et de l'Ave Maria*" qu'ils devaient dire chaque jour pour les trépassés, et rappellent ainsi l'hospitalité que leur donnait Flamel, en n'exigeant d'eux que cette prière pour loyer. Il entendait la propriété comme on ne la comprend plus guère: avec ce que lui rapportait la partie la plus avantageuse de chacune de ses maisons, nombreuses dans ce quartier, il logeait aux autres étages et nourrissait des pauvres: "et," dit Guillebert de Metz, "fist plusieurs maisons, ou gens de mestier demouraient en bas, et du loyer qu'ils payoient estoient soutenus povres laboureurs en hault."—*Edouard Fournier*.

'Nicolas Flamel fonda et dota quatorze hôpitaux. En temps de peste, il rachetait des maisons délaissées, pourvu qu'elles lui parussent assez vastes, et les transformait en hospices. La peste passait; l'hospice demeurait. Il rebâtit trois chapelles. Il renta sept églises, entre autres S. Geneviève-des-Ardens. Il répara trois cimetières, notamment celui des Innocents.'—*Edouard Plouvier, 'Paris Guide.'*

The house in the Rue de Montmorency, opposite the entrance to the little Passage de l'Ancre, was that of Desmarest, Minister of Finance.

Far up the Rue S. Martin, on the right, is the church of *S. Nicolas des Champs*,¹ founded in the open country —‘porro ante Parisiæ urbis portam’—and dedicated in 1067, though chiefly dating, as it is now, in its west part from 1420, in its east from 1576, the change from gothic to renaissance having a striking effect in the interior. There is a beautiful west porch of the earlier date. The church is a parallelogram, with two ranges of aisles, bordered by a succession of chapels. The high-altar was designed by Mansart. The S. Vincent de Paul of *Bonnat* and the S. Bruno of *J. P. Laurens* are fine works. The tombs included those of Pierre de Morvillier, Chancellor of France, and his parents, Philippe de Morvillier and Jeanne de Drac, who founded (1426) a chapel here to S. Nicholas, on quaint conditions attached to one of its pillars, long carefully observed.

‘Chacun an, la veille de S. Martin d’hiver, les dits religieux, par leur maire et un religieux, doivent donner, au premier président du parlement, deux bonnets aux oreilles, l’un double, l’autre senglé, en disant certaines paroles; et, au premier huissier du parlement, un grand et une escripitoire, en disant certaines paroles.’

Other persons buried here were the learned Guillaume Budé, 1540; the philosopher Pierre Gassendi; the brothers Henri and Adrien de Valois, known by their historic works; and the celebrated Mlle. de Scudéry. In one of the chapels is an altar-piece representing S. Martin curing a leper by embracing him, and an inscription tells that the spot where this miracle was performed was close to S. Nicolas des Champs.

Close by (at No. 292) a handsome gateway forms the entrance to the courtyard of the *Conservatoire des Arts et Métiers* (open daily from 10 to 4), which has a fine staircase by Antoine, 1786, and two floors of galleries filled

¹ One of three churches in Paris dedicated to this most popular saint, the others being S. Nicolas du Louvre and S. Nicolas du Chardonnet.

with models of machinery, freely open to the public, and very interesting to scientific students.

The Conservatoire occupies the buildings which belonged to the priory of *S. Martin des Champs*, founded by Henri I. in 1060. This was only enclosed within the limits of the town on the construction of its fourth ramparts in the beginning of the XIV. c. Hence its strong walls and towers, of which a specimen is to be seen in this street near the Fontaine du Vert Bois. The priory of S. Martin was given to Cluny by Philippe I. in 1067, and bore the title of second daughter of that famous abbey. At the Revolution, the monastery was at first converted into a manufactory of arms, but was appropriated to its present use in 1798. Of all the ancient religious establishments of Paris this is the one which has most preserved the characteristics of a monastery, retaining portions of its outer walls, its church, a cloister, the refectory, and the buildings which were inhabited by the monks. The monks themselves unfortunately destroyed the old chapter house, the tower of the archives, and chapel of the Virgin, as well as the old cloister, which contained statues of Henri I., Philippe I., and Louis VI., and which Piganiol de la Force describes as unequalled in Paris for its size and the number of its columns.

The *Refectory*, now used as a library, is wrongly attributed to Pierre de Montereau, who was a child when it was completed. Nevertheless it is a masterpiece of XIII. c. architecture. Its two ranges of vaults are divided by slender stone pillars, and lighted at the ends by beautiful rose-windows. The rich gothic portal on the south led to the first cloister, facing the lavabo.

‘Le conducteur de l’œuvre, ayant habilement rejeté sur les murs et sur les piles externes l’effort principal de ses voûtes, s’est trouvé maître de réduire à sa volonté le volume de ses colonnes médianes, sur lesquelles la charge n’agit plus que dans le sens vertical. Nos lecteurs iront admirer sur place le noble caractère de cette architecture, l’exé-

cution merveilleuse des chapiteaux, des consoles, et des clefs de voûtes, les redents feuillagés des roses qui sont percées au-dessus des fenêtres.'—*De Guilhermy.*

At the side of the hall the reader's graceful pulpit remains, and is one of the oldest and best refectory pulpits in existence.

'On remarquera la disposition ingénieuse de l'escalier montant à cette chaire, pratiqué dans l'épaisseur du mur ; il n'est clos du côté de l'intérieur que par une claire-voie ; mais pour éviter que la charge du mur au-dessus n'écrasât cette claire-voie, le constructeur a posé un arc de décharge qui vient la soulager, et afin que cet arc ne poussât pas, les premiers pieds-droits de la claire-voie ont été inclinés de façon à opposer une butée à cette poussée. Aujourd'hui on demanderait d'user d'artifices pour obtenir ce résultat de butée sans le rendre apparent ; au commencement du xiii^e siècle, on n'y mettait pas autrement de finesses.'—*Viollet-le-Duc.*

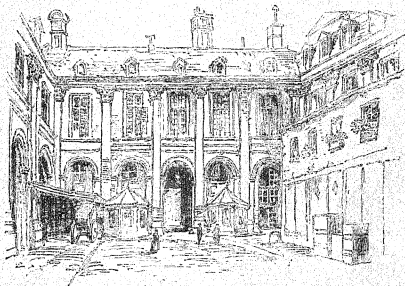
Of the old priory *Church*, the single nave, with a wooden roof, was rebuilt in the XIII. c.; but its choir and radiating chapels are of the XI. c., and the earliest examples of gothic architecture in Paris, though their vaultings were renewed in the XII. c.

'Le plan présente une particularité—c'est une travée plus large percée dans l'axe du chœur, et une grande chapelle centrale. Ici on remarque une disposition de chapelles qui semble appartenir aux églises abbatiales. Ces chapelles sont largement ouvertes sur les bas côtés, peu profondes, et sont en communication entre elles par une sorte de double bas côté étroit, qui produit en exécution un grand effet. . . . Dans les chapiteaux jumelés du tour de chœur, dont la sculpture atteint à la hauteur d'un art complet, on retrouve les éléments byzantins. Cette sculpture rappellerait celle des diptyques et des plaques d'ivoire, l'orfèvrerie byzantine. Le sentiment de la composition est grand, clair, contenu.'—*Viollet-le-Duc.*

In recent restorations a tourelle has been constructed on the right of the entrance, to match an original tourelle on the left : these turrets are hexagonal, with gothic ornaments, and pointed roofs. The church is now occupied by a *Museum of Hydraulic Machinery.*

In the square facing the Conservatoire is a column with a statue of Victory, by *Crank*, commemorating the Italian campaign of 1859.

Crossing into the *Rue du Temple* and turning south, on the left is the *Rue S. Avoye*, which commemorates S. Hedwige, daughter of Berthold, Duke of Carinthia. In this dirty street lived and worked the famous portrait-painter



HÔTEL S. AIGNAN.

Largillière—‘le peintre des éclatants velours.’ An inscription on No. 17 marks the site of a hôtel of the Constable du Guesclin. At No. 20 is one of the oldest signs in Paris—‘à l’Orme Saint Gervais.’ No. 24 has a square tower of 1610. A gable on No. 61 is a remnant of the convent of the Filles de S. Avoye. At No. 71 Rue du Temple, near the angle of the Rue de Rambuteau, is the *Hôtel de S. Aignan*, built by Pierre Lemuet for M. de Mesmes, Comte

d'Avaux, a celebrated diplomatist of the XVII. c. It afterwards belonged to the Duc de S. Aignan, 'chef du conseil royal des finances' under Louis XIV. The stately entrance, which retains its magnificently carved doors, leads to a court surrounded by arcades, and the same engaged corinthian pilasters, reaching the whole height of the building,



DOOR-PANEL, HÔTEL S. AIGNAN.

which we shall see again at the Hôtel de Lamoignon. The Hôtel de S. Aignan is now used for warehouses.

No. 79 Rue du Temple is the *Hôtel de Caumartin*, with a noble portal and good front towards the court. No. 100-103 is the *Hôtel de Montmorency*. No. 115 was the hôtel inhabited by Jean Bart.

Almost opposite the Hôtel de S. Aignan the Rue Rambuteau has cut through the Hôtel de Mesmes, where the

famous Constable, Anne de Montmorency, died of the wounds he had received at the battle of S. Denis, November 12, 1567. He was so ignorant that he could not read; but he had served five kings, had fought in eight great battles, and had been employed in ten treaties of peace. At the age of seventy-four he had given so violent a blow to Robert Stuart, who called upon him to surrender, that he had hurled him from his horse and broken two of his teeth.¹

On the east side of the Rue du Temple, the Rue de Braque² leads to an ancient and picturesque gateway, one of the rare relics remaining in Paris from the XIV. c., and the only remaining remnant of the *Hôtel de Clisson*, built by the famous Constable, friend and companion in arms of Duguesclin, in 1371. It was called at first *Hôtel de la Miséricorde*, because of the pardon Clisson obtained from Charles V. for the Parisians, when they came crying 'Miséricorde!' here under his windows. Here the Earl of Derby, afterwards Henry IV., gave his farewell supper to the French nobles before setting out to dispute the crown of England.³ In the XVI. c. this hôtel occupied, with the Hôtels Roche-Guyon and Laval, a vast quadrangular space, bounded by the Hôtel de Rohan, the Rue de Quatre, Rue Chaume, and Rue de Paradis. The Ducs de Guise became the proprietors of these hôtels in 1550, and François de Lorraine, the Duc de Guise murdered by a Protestant fanatic near Orleans, pulled them down and built a vast Hôtel de Guise on their site. This famous mansion became the cradle of the Ligue, and from hence the order was issued for the Massacre of

¹ *Mémoires de Castelnaud.*

² Nos. 4 and 6 Rue de Braque have fine portals and balconies; the former has a stately staircase, the latter a ceiling by Lebrun. No. 8 has fine oak portals. The next side-street to the N., Rue des Haudriettes, has a pretty XVIII. c. fountain, with a naiad by Mignot. No. 4 has a fine courtyard. This street leads into the Rue des Quatre Fils Aymon, where the portals of Nos. 16 and 20 deserve notice. No. 22 was the hôtel of Madame de Deffaud, where she held her famous salon.

³ Froissart.

S. Bartholomew. It was also from one of the windows of this palace that Henri de Guise—'le Balafré'—hurled the handsome Comte de S. Megrin, whom he discovered in the chamber of his wife, Catherine de Clèves, and



GATE OF THE HÔTEL DE CLISSON.

whom he caused to be assassinated, a few days after, in the Rue S. Honoré, as he was leaving the Louvre. Hither Henri III. sent to implore the Duc de Guise to still a revolution, and hence he issued an order which was productive of instant calm, after which the people cried

so constantly 'Vive Guise! vive Guise!' that at length their idol thought it needful to say, 'C'est assez, messieurs; c'est trop; criez un peu "Vive le roi!"' This triumph was too great for a subject. In the words of Voltaire—

'Guise en ces grands desseins dès ce jour affermi,
Vit qu'il n'était plus temps d'offenser à demi,
Et qu'élevé si haut, mais sur un précipice,
S'il ne montait au trône, il montait au supplice,'

and he had reached the verge of a rebellion against his sovereign, which would probably have been successful, when he was assassinated by the king's order at Blois.

In 1700 the hôtel once more changed its name, being bought by Mme. de Soubise, 'que le roi aida fort à payer,' says S. Simon; for at that time she was the favourite of the moment with Louis XIV. The king made her husband, François de Rohan, a prince, a favour which he appreciated at its proper value when he answered congratulations with 'Hélas! cela me vient par ma femme; je n'en dois pas recevoir de compliment.' M. de Soubise, however, devoted himself to the embellishment of his hôtel; he pulled down the Hôtel de Laval and built a grand court of honour, surrounded by arcades in the form of a horseshoe. This court still exists, with an entrance of which the tympanum is adorned by an allegorical figure of History, from a design of Eugène Delacroix. The next Prince de Soubise rendered the hôtel famous by the magnificence of his *fêtes*; his social qualities made him exceptionally popular, and his misfortunes as a general failed to alienate the goodwill of Louis XV., a leniency which he repaid by being the one faithful friend who accompanied the king's corpse to S. Denis.

The Hôtel de Soubise is now occupied by the *Archives Nationales*. The principal façade was reconstructed by Lemaire in 1706. The hôtel has been so much added

to and altered internally that it possesses little of its ancient decorations except the woodwork of the oval saloon, and the paintings in that room and over the doors of several other apartments, by *Boucher*, *Carl Vanloo*, &c. It retains, however, its beautiful chapel (seldom shown), painted by *Niccolo del Abbate*, and the gallery in which the Duc de Guise was walking and meditating upon the possible death of Henri III., when he said, looking at the frescoes on the walls, 'Je regarde toujours avec plaisir Duguesclin; il eut la gloire de détrôner un tyran.' 'Oui, certes,' the gentleman to whom he spoke¹ had the courage to answer, 'mais ce tyran n'était pas son roi; c'était l'ennemi de son pays.'

The *Museum* of the Archives (open to the public on Sundays only, from 12 to 3) is exceedingly interesting. A vast number of curious documents are displayed and well seen in glass cases, beginning with the diplomas of the Merovingian, Carolingian, and Capetian kings, and continuing through the reigns of the Valois and Bourbon sovereigns to the Republic, Consulate, and Empire. Of special interest are the papers relating to the trial of Jeanne Darc. A very curious picture—*Typus religionis*—shows all the faithful of different centuries in an ark, attacked by devils, and boats manned by apostates, evil-thinkers, &c. The *Musée Sigillographique* displays a collection of seals from the time of Childeric I. (457).

Ascending the noble staircase, which has a painted ceiling by *Jobbé-Duval*, we find several rooms devoted to the later Archives of French History. In the beautifully decorated Salle des Bourbons, formerly the bedroom of the Princesse de Soubise, with *dessus-de-porte* by *Boucher* are letters of d'Aguesseau, d'Antin, Dubois, the Duc de Maine, Duc de Richelieu, Marshal Saxe, Maupeou, Voltaire, Crébillon, Duc de Choiseul, Cardinal de Bernis,

¹ He was the son of Jean le Seneschal, who threw himself in the way to save the life of François I. in the battle of Pavia, and was killed in his place.

Buffon, Turgot, Mesdames Louise, Sophie, and Victoire, Princesse de Lamballe (with beautiful handwriting), de Montmorin, Bailly, de Lamoignon, Duc d'Orléans, Montgolfier, Florian, &c. Here also are the Procès of Damiens, the Letters of S. Simon about the prerogatives of dukes, the will of Marie Leczinska, &c. Inside the railing of the ruelle which contained the bed are the greatest treasures. The volumes of the Journal of Louis XVI. ; his autograph will executed in the Temple ; the *procès-verbal* for his burial ; and the last touching letter of Marie Antoinette to Madame Elisabeth (written in the Conciergerie, October 10, 1793).

In the next room (the winter salon of the Princesse de Soubise, with decorations by *Boffrand*, and paintings by *C. Natoire*), are letters of Barnave, Mirabeau, Necker, &c. ; the Declaration concerning the Etats Nationaux, June 23, 1789 ; the Oath of Louis XVI. accepting the Constitution, September 14, 1791 ; and some playing cards inscribed at the back by Louis XVI. with the names of all the persons to be admitted to his intimate circle.

The third room, which has a beautiful *dessus-de-porte* by *Boucher* of Mercury educating Cupid, and a Venus at the Bath by the same artist, contains the table from the cabinet of Louis XVI., which was taken to the Comité de Salut public at the Tuileries, and on which the wounded Robespierre was laid with his broken jaw through the night of 9 to 10 Thermidor.

In the *Salle du Consulat* (with paintings by *Restout*, *Boucher*, and *Vanloo*) are many letters in the admirable hand of Napoleon I., also autograph letters of Charlotte Corday, Merlin de Thionville, Carnot, Barras, Danton, Cathelineau, Hérault de Séchelles, Fouquier-Tinville, Robespierre, Madame Roland, the Girondins, &c.

The *Rue des Archives* was formerly divided between the Rue du Grand Chantier and Rue des Enfants Rouges.

(Behind the Musée, at the entrance of the Rue Charlot,

is the *Church of S. Jean and S. François*, founded 1623, to serve a Capuchin convent. It contains two beautiful statues—S. Denis, by *Jacques Sarrazin*, and S. François d'Assise, by *Germain Pilon*, ordered by Anne of Austria for the abbey of Montmartre.) Amongst the pictures are (behind the high altar) the Baptism of Christ, by *Paulin Guérin*, and (left of nave) S. Louis visiting those stricken with the plague, by *Ary Scheffer*.

(The *Rue Charlot* contains a number of noticeable houses. At No. 5 the various aspects of the *Ruelle Sourdis* will draw attention. No. 38 has a fine court. Nos. 58–60 formed the *Hôtel Bayard*, the residence of the 'chevalier sans peur et sans reproche,' and retain fine old panelling. No. 82 is a good XVIII. c. hôtel.)

(A little south of the Musée des Archives, by the Rue de l'Homme Armé, is the *Rue des Billettes*. To expiate the crime of the Jew Jonathas, who was burnt alive in 1290, for piercing the Host with a penknife, a chapel was built here, to which Philippe le Bel annexed a monastery of the Hospitallers of la Charité de Notre Dame. These were suppressed and their convent ceded to the Carmelites, in 1631. Sold in 1793, the convent of Les Carmes Billettes was repurchased in 1808, and its church given to Lutheran worship. It will be found on the left of the Rue des Billettes in descending to the Rue S. Antoine. The door to the left of the church portal is the entrance to a beautiful little *Cloister* of the end of the XV. c., unique in Paris, and little known there.)

Farther up the Rue du Temple, the *Rue de Gravilliers* (on left) has a house (No. 69) of the time of Henri III., perhaps built by a relation of Gabrielle d'Estrées, to whom it is attributed. During the Revolution this street was considered to be a patriot-centre; at No. 38, the accomplices of Georges Cadoudal were arrested.

In the Rue du Temple, we now come (right) to a garden-square with fountains. This is all that remains

to mark the site of the *Temple*, with which the saddest associations of Paris are connected, and which gave its name to the street called Rue de la Milice du Temple in 1235, and Rue de la Chevalerie du Temple in 1252.

The Temple was a moated citadel, surrounded by battlemented walls, with round towers at intervals. Thus it continued for 500 years. It was only finally destroyed in 1820. The Rues du Temple, de Vendôme, de Charlot, and de la Corderie, now cover the greater part of its enclosure; the Marché du Temple and the adjoining square only represent the space around the central donjon.

The Maison du Temple is mentioned in a charter of Bishop Eudes, of 1205; the Commanderie du Temple in a charter of 1211. The already fortified Temple was not enclosed in the walls of Philippe Auguste (1185). Henry III. of England made it his residence for eight days in 1254, when he came to Paris to visit S. Louis and adore his collection of relics. Under Philippe le Hardi, the Grand Priors of the Templars began to have disputes with the kings of France; and under Philippe le Bel their cupidity and their vast wealth became fatal to them. The king beheld the great riches of Jacques de Molay whilst he was receiving his protecting hospitality during an insurrection in Paris. Soon afterwards (October 13, 1307), the Grand Master was arrested in the Temple, with 140 knights who had come thither to attend a chapter of the Order. Torture wrung from some of the number a confession, true or false, of the many accusations brought against them, but they all died protesting their innocence, the Grand Prior and the Commanders of Aquitaine and Normandy being the last to suffer (March 12, 1311). The Order was abolished by Clement V. in 1313, and its riches bestowed upon that of S. John of Jerusalem, but Philippe had already seized upon all the riches of the Templars in Paris.

The Knights of S. John had become Knights of Rhodes, when their Grand Master Foulque de Villant conquered

the infidels in Rhodes in 1307, but henceforth, in Paris, they always bore the name of Chevaliers du Temple. Under their rule, the Temple remained for 200 years much as the Templars had left it—crowned with towers, defended by a moat, and for some time looking down upon vast open lands—*marais*, *cultures*, and *courtilles*, though a great part of these were built over when a new circuit of walls was begun under Jean in 1356, and finished under Charles V. in 1380. A vast open space within the walls of the fortress remained unenclosed till Henri IV. planned the Place de France, and when his death cut short his design, new streets were erected, bearing names of provinces and chief towns of France. Within the walls (which continued to be entered by a single gate, between two great towers opposite the Rue des Fontaines¹), many of the old buildings were pulled down by the Hospitallers. Thus, in the XVII. c., there only remained the square Tour de César, destroyed in 1816; the old Chapel of the first Templars, destroyed 1650; the hospital, the cloister, the great church with its tombs of Grand Masters² and handsome campanile; and, above all, the Tour du Temple, a massive square building, with a dry moat, and round tourelles at each angle.

The accommodation in the tower consisted of four stories, of a single room, in which a central pillar supported the arched vaulting of the roof. One of the tourelles was a staircase, the others contained little chambers communicating with the central one.

‘La Tour du Temple datait de la fin du xiii^e siècle et avait été achevée en 1306, peu avant la dissolution de l’ordre. Cette tour était sur plan carré, avec tourelles aux quatre angles, montant de fond. Elle servait de trésor, de dépôt de titres et de prison, comme la plupart de ces donjons appartenant aux établissements des chevaliers du Temple. Cet édifice fut détruit en 1805.’—*Violet-le-Duc*, ix. 169.

¹ Which contained the Convent of S. Elizabeth, and that of La Madeleine, known, during the Revolution, as the Prison of Les Madelonnettes.

² It contained many relics, supposed to include the head of S. John the Baptist, also claimed by the Cathedral of Amiens.

Up to the end of the XVII. c., the Temple continued to be almost in the country. Mme. de Coulanges, living within its precincts, writes to Mme. de Sévigné of the uninterrupted view of the country prolonging her garden as far as the eye could reach.

From the time of the Templars the Tour du Temple had been occasionally used as a state prison. The Grand Priors had long ceased to live in it, and in the XVII. c. they built a hôtel for themselves, with a handsome entrance upon the Rue du Temple. Part of this hôtel still existed in 1789. It had been enlarged by the Chevalier d'Orléans, and adorned with paintings by Nattier and Raoux. Its little garden, exactly marked out by the present square, contained one of the finest and oldest chestnut trees in France. A number of smaller hôtels collected round that of the Grand Prieur, where many aristocratic families settled. The Hôtel de Boisboudrand was inhabited by the Abbé de Chaulieu, called by Voltaire 'l'Anacréon du Temple'; Rousseau lived in 1770 at the Hôtel de Guise, where Mlle. de Guise was born, and whither she returned, soon after her marriage with the Maréchal Duc de Richelieu, to live and die in her birthplace; in the Hôtel de Boufflers lived the charming Marquise de Boufflers, to be near her friend the Grand Prior, Louis François de Bourbon-Conti. The freedom from taxes which was enjoyed there made a great number of artisans settle within the Temple walls, whilst the right of sanctuary brought thither a number of debtors, who supported themselves by trades which were prohibited in Paris itself, especially the manufacture of false jewellery—'bijoux du Temple.'

From the XVI. c., the office of Grand Prior and the *Commanderie* of the Temple was the richest appanage of the bastards of the royal family. Henri d'Angoulême, son of Henri II. by a Scotch lady, held it from 1507 to 1586; Charles de Valois, Duc d'Angoulême, son of Charles IX. and the Dame de Belleville, succeeded; Alexandre de

Vendôme, son of Henri IV. and the Duchess of Beaufort, was instituted in 1604, at six years old, in the church of the Temple—'lieu propre et de tout temps affecté aux bâtards.'¹ In 1678 the office was obtained by the brilliant Philippe de Vendôme (great-grandson of Henri IV. and Gabrielle d'Estrées), who, under the Regency, instituted the 'Soupers du Temple,' famous for their wit. In 1719 he resigned the office of Grand Prieur (continuing to be Prieur de Vendôme) to Jean Philippe d'Orléans, son of the Regent, by Mlle. de Sery, Comtesse d'Argenton. The last two Grand Priors were not bastards, but Princes of the Blood—Louis François de Bourbon, Prince de Conti (ob. 1776) and Louis Antoine de Bourbon, Duc d'Angoulême, son of the Comte d'Artois. The latter was in his cradle when he succeeded, and did not keep the office till his majority, as the Order of Malta was suppressed, with all the religious Orders, June 10, 1790.

In August 1793, in answer to the demand of the Commune to the Assembly, Louis XVI. and his family were brought as prisoners to the Temple.

'L'âme navrée de douleur, la famille royale arriva au Temple. Santerre fut la première personne qui se présenta dans la cour où l'on descendit. Il fit aux officiers municipaux un signe que, dans le moment, je ne pus interpréter. Depuis que j'ai connu les localités du Temple, j'ai jugé que l'objet de ce signe était de conduire, dès l'instant de son arrivée, le roi dans la tour. Un mouvement de tête de la part des officiers municipaux annonça qu'il n'était pas encore temps.

'La famille royale fut introduite dans la partie des bâtiments dite le palais, demeure ordinaire de Monseigneur, comte d'Artois, quand il venait à Paris. Les municipaux se tenaient auprès du roi, le chapeau sur la tête, et ne lui donnaient d'autre titre que celui de Monsieur. Un homme à longue barbe, que j'avais pris d'abord pour un juif, affectait de répéter à tout propos cette qualification.

'Dans la persuasion où était le roi que désormais le palais du Temple allait être sa demeure, il voulait en visiter les appartements. Tandis que les municipaux se faisaient un plaisir cruel de l'erreur du

¹ Pierre de l'Etoile.

roi pour mieux jouir ensuite de sa surprise, Sa Majesté se plaisait à faire d'avance la distribution des divers logements.

'Aussitôt l'intérieur du Temple fut garni de nombreux factionnaires. La consigne était si sévère, qu'on ne pouvait faire un pas sans être arrêté. Au milieu de cette foule de satellites, le roi montrait un calme qui peignait le repos de sa conscience.

'A dix heures, on servit le souper. Pendant le repas, qui fut court, Manuel se tint debout à côté du roi. Le souper fini, la famille royale rentra dans le salon. Dès cet instant, Louis XVI. fut abandonné à cette commune factieuse, qui l'investit de gardiens, ou plutôt de geôliers, à qui elle donna le titre de commissaires. En entrant au Temple, les municipaux avaient prévenu les personnes du service que la famille royale ne coucherait pas dans le palais, qu'elle l'habiterait je jour seulement : ainsi nous ne fûmes pas surpris d'entendre, vers onze heures du soir, l'un des commissaires nous donner l'ordre de prendre le peu d'effets en linge et vêtements qu'il avait été possible de se procurer, et de le suivre.

'Un municipal, portant une lanterne, me précédait. A la faible lueur qu'elle répandait, je cherchais à découvrir le lieu qui était destiné à la famille royale. On s'arrêta au pied d'un corps de bâtiment que les ombres de la nuit me firent croire considérable. Sans pouvoir rien distinguer, je remarquai néanmoins une différence entre la forme de cet édifice et celle du palais que nous quitions. La partie antérieure du toit, qui me parut surmontée de flèches que je pris pour des clochers, était couronnée de créneaux, sur lesquels, de distance en distance, brillaient des lampions. Malgré la clarté qu'ils jetaient par intervalles, je ne compris pas quel pouvait être cet édifice, bâti sur un plan extraordinaire, ou du moins tout à fait nouveau pour moi.

'En ce moment, un des municipaux, rompant le morne silence qu'il avait observé pendant toute la marche : "Ton maître," me dit-il, "était accoutumé aux lambris dorés. Eh bien ! il verra comme on loge les assassins du peuple : suis-moi." Je montai plusieurs marches : une porte étroite et basse me conduisit à un escalier construit en coquille de colimaçon. Lorsque je passai de cet escalier principal à un plus petit qui menait au second étage, je m'aperçus que j'étais dans une tour. J'entrai dans une chambre éclairée du jour par une seule fenêtre, dépourvue en partie des meubles les plus nécessaires, et n'ayant qu'un mauvais lit et trois ou quatre sièges. "C'est là que ton maître couchera," me dit le municipal. Chamilly m'avait rejoint : nous nous regardâmes sans dire mot : on nous jeta, comme par grâce, une paire de draps. Enfin on nous laissa seuls quelques moments.

'Une alcôve, sans tenture ni rideaux, renfermait une couchette, qu'une vieille claie d'osier annonçait être remplie d'insectes. Nous travaillâmes à rendre le plus propres possible et la chambre et le lit.

Le roi entra ; il ne témoigna ni surprise ni humeur. Des gravures, la plupart peu décentes, tapissaient les murs de la chambre : il les ôta lui-même. "Je ne veux pas," dit-il, "laisser de pareils objets sous les yeux de ma fille." Sa Majesté se coucha, et dormit paisiblement. Chamilly et moi restâmes toute la nuit assis auprès de son lit. Nous contemplions avec respect ce calme de l'homme irréprochable luttant contre l'infortune, et la domptant par son courage. Les factionnaires posés à la porte de la chambre étaient relevés d'heure en heure ; et chaque jour les municipaux de garde étaient changés. . . .

"Ce n'était qu'au moment où je levais et couchais le roi, qu'il hasar-
dait de me dire quelques mots. Assis et couvert par ses rideaux, ce
qu'il me disait n'était point entendu par le commissaire. Un jour
que Sa Majesté avait eu les oreilles frappées des injures dont le munici-
pal de garde m'avait accablé : "Vous avez eu beaucoup à souffrir
aujourd'hui," me dit le roi. "Eh bien ! pour l'amour de moi, con-
tinuez à supporter tout : ne répliquez rien." J'exécutai facilement cet
ordre. Plus le poids du malheur s'appesantissait sur mon maître, plus
sa personne me devenait sacrée.

"Une autre fois, comme j'attachais au chevet de son lit une épingle
noire, dont j'avais fait une espèce de porte-montre, le roi me glissa
dans la main un papier roulé. "Voilà de mes cheveux," me dit-il,
"c'est le seul présent que je puisse vous faire dans ce moment." —
Hue, 'Mémoires.'

The faithful valet of Louis XVI. has given us details
of the life of the royal prisoners in the Temple.

"Le roi se levait ordinairement à six heures du matin ; il se rasait
lui-même ; je le coiffais et l'habillais. Il passait aussitôt dans son
cabinet de lecture. Cette pièce étant très-petite, le municipal restait
dans la chambre à coucher, la porte entr'ouverte, afin d'avoir toujours
les yeux sur le roi. Sa Majesté priaît à genoux pendant cinq à six
minutes, et lisait ensuite jusqu'à neuf heures. Dans cet intervalle,
après avoir fait sa chambre et préparé la table pour le déjeuner,
je descendais chez la reine : elle n'ouvrait sa porte qu'à mon arrivée,
afin d'empêcher que le municipal n'entrât chez elle. Je faisais les
cheveux du jeune prince, j'arrangeais la toilette de la reine, et j'allais,
pour le même service, dans la chambre de madame Royale et de
madame Elisabeth. Ce moment de la toilette était un de ceux où je
pouvais instruire la reine et les princesses de ce que j'avais appris. Un
signe indiquait que j'avais quelque chose à leur dire, et l'une d'elles,
causant avec l'officier municipal, détournait son attention.

"A neuf heures, la reine, ses enfants et madame Elisabeth montaient

dans la chambre du roi pour le déjeuner : après les avoir servis, je faisais les chambres de la reine et des princesses. . . . A dix heures, le roi descendait avec sa famille dans la chambre de la reine et y passait la journée. Il s'occupait de l'éducation de son fils, lui faisant réciter quelques passages de Corneille et de Racine ; lui donnait des leçons de géographie, et l'exerçait à laver des cartes. L'intelligence prématurée du jeune prince répondait parfaitement aux tendres soins du roi. Sa mémoire était si heureuse que sur une carte couverte d'une feuille de papier, il indiquait les départements, les districts, les villes et le cours des rivières : c'était la nouvelle géographie de la France que le roi lui montrait. La reine, de son côté, s'occupait de l'éducation de sa fille ; et ces différentes leçons duraient jusqu'à onze heures. Le reste de la matinée se passait à coudre, à tricoter, ou travailler à de la tapisserie. A midi les trois princesses se rendaient dans la chambre de madame Elisabeth pour quitter leur robe du matin ; aucun municipal n'entraît avec elles.

'A une heure, lorsque le temps était beau, on faisait descendre la famille royale dans le jardin, quatre officiers municipaux et un chef de légion de la garde nationale l'accompagnaient. Comme il y avait quantité d'ouvriers dans le Temple, employés aux démolitions des maisons et aux constructions des nouveaux murs, on ne donnait pour promenade qu'une partie de l'allée des marronniers ; il m'était aussi permis de participer à ces promenades, pendant lesquelles je faisais jouer le jeune prince, soit au ballon, au palet, à la course, soit à d'autres jeux d'exercice.

'A deux heures, on remontait dans la tour, où je servais le dîner ; et tous les jours à la même heure, Santerre, brasseur de bière, commandant général de la garde nationale de Paris, venait au Temple, accompagné de deux aides-de-camp. Il visitait-exactement les différentes pièces. Quelquefois le roi lui adressait la parole, la reine jamais. Après le repas, la famille royale se rendait dans la chambre de la reine. Leurs Majestés faisaient assez ordinairement une partie de piquet ou de trictrac. C'était pendant ce temps que je dînais.

'A quatre heures, le roi prenait quelques instants de repos, les princesses autour de lui chacune un livre à la main ; le plus grand silence régnait pendant ce sommeil.

'Au réveil du roi, on reprenait la conversation ; ce prince me faisait asseoir auprès de lui. Je donnais sous ses yeux des leçons d'écriture à son fils ; et, d'après ses indications, je copiais des exemples dans les Œuvres de Montesquieu et d'autres auteurs célèbres. Après cette leçon, je conduisais le jeune prince dans la chambre de madame Elisabeth, où je le faisais jouer à la balle et au volant.

'A la fin du jour, la famille royale se plaçait autour d'une table ; la reine faisait à haute voix une lecture de livres d'histoire ou de

quelques ouvrages bien choisis, propres à instruire et à amuser ses enfans, mais dans lesquels des rapprochemens imprévus avec sa situation se présentaient souvent et donnaient lieu à des idées bien douloureuses. Madame Elisabeth lisait à son tour, et cette lecture durait jusqu'à huit heures. Je servais ensuite le souper du jeune prince dans la chambre de madame Elisabeth. La famille royale y assistait ; le roi se plaisait à y donner quelque distraction à ses enfans, en leur faisant deviner des énigmes tirées d'une collection de Mercures de France qu'il avait trouvée dans la bibliothèque.

'Après le souper de monsieur le Dauphin, je le déshabillais : c'était la reine qui lui faisait réciter ses prières : il en faisait une particulière pour madame la princesse de Lamballe, et par une autre il demandait à Dieu de protéger les jours de madame la marquise de Tourzel, sa gouvernante. Lorsque les municipaux étaient trop près, ce jeune prince avait de lui-même la précaution de dire ces deux dernières prières à voix basse. Je le faisais passer ensuite dans le cabinet ; et si j'avais quelque chose à apprendre à la reine, je saisisais cet instant. Je l'instruisais du contenu des journaux : on n'en laissait arriver aucun dans la tour ; mais un crieur envoyé exprès venait tous les soirs à sept heures, s'approchait près du mur du côté de la rotonde dans l'enclos du Temple, et criait, à plusieurs reprises, le précis de tout ce qui s'était passé à l'assemblée nationale, à la commune et aux armées. C'était dans le cabinet du roi que je me plaçais pour l'écouter, et là, dans le silence, il m'était facile de retenir tout ce que j'entendais.

'A neuf heures, le roi soupait. La reine et madame Elisabeth restaient alternativement auprès de monsieur le Dauphin pendant ce repas : je leur portais ce qu'elles désiraient du souper ; c'était encore un des instans où je pouvais leur parler sans témoins.

'Après le souper, le roi remontait un instant dans la chambre de la reine, lui donnait la main en signe d'adieu, ainsi qu'à sa sœur, et recevait les embrassemens de ses enfans ; il allait dans sa chambre, se retirait dans son cabinet, et y lisait jusqu'à minuit. La reine et les princesses se renfermaient chez elles. Un des municipaux restait dans la petite pièce qui séparait leurs chambres, et y passait la nuit : l'autre suivait Sa Majesté.'—*Journal de Cléry.*

Here, on January 20, 1793, the day before his execution, Louis XVI. took leave of his family.

'A huit heures et demie, la porte s'ouvrit : la reine parut la première tenant son fils par la main, ensuite madame Royale et madame Elisabeth ; tous se précipitèrent dans les bras du roi. Un morne silence régna pendant quelques minutes, et ne fut interrompu que par des

sanglots. La reine fit un mouvement pour entraîner le roi vers sa chambre. "Non," dit le roi, "passons dans cette salle; je ne puis vous voir que là." Ils y entrèrent et j'en fermai la porte qui était en vitrage. Le roi s'assit, la reine à sa gauche, madame Elisabeth à sa droite, madame Royale presque en face, et le jeune prince resta debout entre les jambes du roi; tous étaient penchés vers lui, et le tenaient souvent embrassé. Cette scène de douleur dura sept quarts-d'heure, pendant lequel il fut impossible de rien entendre; on voyait seulement qu'après chaque phrase du roi, les sanglots des princesses redoublaient, duraient quelques minutes, et qu'ensuite le roi recommençait à parler. Il fut aisé de juger à leurs mouvements que lui-même leur avait appris sa condamnation.

À dix heures un quart, le roi se leva le premier, et tous le suivirent, j'ouvris la porte; la reine tenait le roi par le bras droit. Leurs Majestés donnaient chacune une main à monsieur le Dauphin; madame Royale à la gauche tenait le roi embrassé par le milieu du corps; madame Elisabeth du même côté, mais un peu plus en arrière, avait saisi le bras gauche de son auguste frère; ils firent quelques pas vers la porte d'entrée, en poussant les gémissements les plus douloureux. "Je vous assure," leur dit le roi, "que je vous verrai demain matin, à huit heures." "Vous nous le promettez," répétèrent-ils tous ensemble. "Oui, je vous le promets." "Pourquoi pas à sept heures?" dit la reine. "Eh bien! oui, à sept heures," répondit le roi; "adieu." . . . Il prononça cet adieu d'une manière si expressive que les sanglots redoublèrent. Madame Royale tomba évanouie aux pieds du roi, qu'elle tenait embrassé; je la relevai et j'aidai madame Elisabeth à la soutenir; le roi, voulant mettre fin à cette scène déchirante, leur donna les plus tendres embrassements, et eut la force de s'arracher de leurs bras. "Adieu, . . . Adieu, . . ." dit-il, et il rentra dans sa chambre.
—*Journal de Cléry.*

On July 3, the Queen was deprived of her son.

« Louis XVII., arraché des bras de la reine, avait été séquestré dans la partie de la tour que le roi avait occupée. Là, ce jeune prince, que quelques-uns des régicides appelaient le louveteau du Temple, était abandonné aux brutalités d'un monstre nommé Simon, autrefois cordonnier, ivrogne, joueur, débauche. L'âge, l'innocence, l'infortune, la figure céleste, la langueur et les larmes de l'enfant royal, rien ne pouvait attendrir ce gardien féroce. Un jour, étant ivre, peu s'en fallut qu'il n'arrachât d'un coup de serviette l'œil de ce jeune prince que, par raffinement d'outrage, il avait contraint de le servir à table. Il le battait sans pitié.

‘Un jour, dans un accès de rage, il prit un chenet, et, l’ayant levé sur lui, il le menaça de l’assommer. L’héritier de tant de rois n’entendait à chaque instant que des mots grossiers et des chansons obscènes. “Capet,” lui dit un jour Simon, “si ces Vendéens te délivraient, que ferais-tu?” “Je vous pardonnerais,” lui répondit le jeune roi.—*Hue, ‘Dernières années de Louis XVI.’*

The Dauphin died in his prison, of the ill-treatment he had received, on June 9, 1795.

On August 2, 1793, the Queen was separated from her daughter and Madame Elisabeth, and removed to the Conciergerie. Madame Royale relates—

‘Le 2 août, à deux heures du matin, on vint nous éveiller pour lire à ma mère le décret de la Convention qui ordonnait que, sur la réquisition du procureur de la Commune, elle serait conduite à la conciergerie pour qu’on lui fit son procès. Elle entendit la lecture de ce décret sans s’émuouvoir et sans leur dire une seule parole; ma tante et moi nous demandâmes de suite à suivre ma mère, mais on ne nous accorda pas cette grâce. Pendant qu’elle fit le paquet de ses vêtements, les municipaux ne la quittèrent point; elle fut même obligée de s’habiller devant eux. Ils lui demandèrent ses poches, qu’elle donna; ils les fouillèrent et prirent tout ce qu’il y avait dedans. . . Ma mère, après m’avoir tendrement embrassée, et recommandé de prendre courage, d’avoir bien soin de ma tante, et de lui obéir comme à une seconde mère, me renouvela les mêmes instructions que mon père; puis, se jetant dans les bras de ma tante, elle lui recommanda ses enfants. Je ne lui répondis rien, tant j’étais effrayée de l’idée de la voir pour la dernière fois; ma tante lui dit quelques mots bien bas. Alors ma mère partit sans jeter les yeux sur nous, de peur sans doute que sa fermeté ne l’abandonnât. En sortant, elle se frappa la tête au guichet, ne pensant pas à se baisser; on lui demanda si elle s’était fait du mal. “Oh! non,” dit-elle, “rien à présent ne peut me faire du mal.”—*Récit des événements arrivés au Temple.*

On May 9, 1794, Madame Elisabeth was carried off to execution, and her niece was left alone in her prison.

‘Le 9 mai, au moment où nous allions nous mettre au lit, on ouvrit les verrous et on vint frapper à notre porte. Ma tante dit qu’elle passait sa robe; on lui répondit que cela ne pouvait pas être si long, et on frappa si fort, qu’on pensa enfoncer la porte. Elle ouvrit quand

elle fut habillée. On lui dit : "Citoyenne, veux-tu bien descendre?" Et, ma nièce : "On s'en occupera après." Ma tante m'embrassa et me dit de me calmer, qu'elle allait remonter. "Non, citoyenne, tu ne remonteras pas," lui dit-on; "prends ton bonnet et descends." On l'accabla alors d'injures et de grossièretés; elle les souffrit avec patience, prit son bonnet, m'embrassa encore, et me dit d'avoir du courage et de la fermeté, d'espérer toujours en Dieu, de me servir des bons principes de religion que mes parents m'avaient donnés, et de ne point manquer aux dernières recommandations de mon père et de ma mère. Elle sortit; arrivée en bas, on lui demanda ses poches, où il n'y avait rien. Enfin, après mille injures, elle partit avec l'huissier du tribunal.—*Récit des événements arrivés au Temple.*

Madame Royale was released from the Temple, December 19, 1795, after a captivity of three years, four months, and five days.

'Elle ne laissa d'autre trace de sa captivité et de ses larmes dans sa prison que ces deux lignes gravées par elle sur la pierre de sa fenêtre pendant les longues oisivetés de la réclusion : "O mon père, veille sur moi du haut du ciel! O mon Dieu, pardonnez à ceux qui ont fait mourir mon père."—*Lamartine, 'Hist. de la Restauration.'*

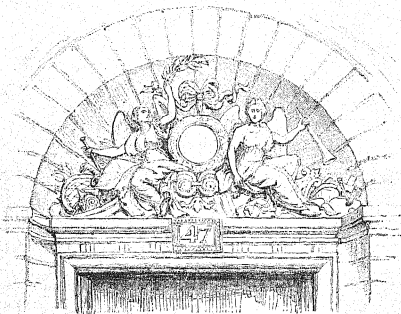
At the Restoration the Temple was bestowed upon Marie Adélaïde de Bourbon, Mlle. de Condé, the friend of Mme. Elisabeth, who, being then Abbess of Remiremont, had emigrated with her family in 1786. She passed her exile first as a nun (Sœur Marie Joseph) at Valsainte, near Martigny, in the Valais, then at Warsaw. Afterwards she established a convent of the Perpetual Adoration, close to the prison of Louis XVI., and died and was buried here.

Nothing is now left of the Temple, but (near a rock on dans south side of the square) the weeping-willow which que q me Royale, then Duchesse d'Angoulême, planted in était ab. cordonniè the site of the prison of her sorrows. The Square la figure de also contains a statue of Béranger by Doublemard, pouvait attè-ius' of Noel, the 'Age sans Pitie' of Schoenewerk, fallut qu'il n arponneur' of Felix Richard. que, par raffin Il le battait sans

the Rue du Temple (left) is the Church of

S. Elisabeth, founded by Marie de Medicis in 1628, for a convent of Franciscan nuns. It contains a singular font of 1654, and 100 little XVI. c. sculptures in wood, of Bible History, said to come from a church at Arras. The picture of the Apotheosis of *S. Elisabeth* is by *Alaux*.

In the Rue de Bretagne, running along the lower side of the Jardin du Temple, No. 1 is the ancient *Hôtel de*



OVER DOORWAY, RUE VIEILLE DU TEMPLE.

Tallard, built for the celebrated Maréchal de France who was vanquished at Blenheim by Marlborough: the staircase is a masterwork of Bullet. The Rue de Bretagne will take us into the *Rue Vieille du Temple*, one of the busiest streets of the quarter.

On the east, the Rue des Coutures S. Gervais contains (No. 1) the entrance to the *Ecole Centrale des Arts et*

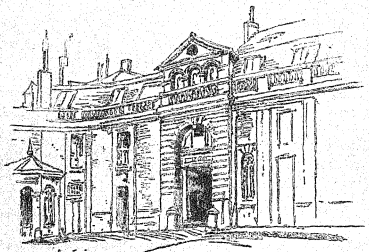
Manufactures. The hôtel was built, in 1656, for the financier Aubert de Fontenay. His monogram remains on the balustrade of the splendid staircase. His having become enriched by the salt-tax at one time gave his house the name of Hôtel Salé. Long the Venetian embassy, it became the property of the Maréchal de Villeroy, then of M. de Juigné, Archbishop of Paris. The archiepiscopal kitchens are now laboratories. A great hall is called the Salle de Jupiter.

The *Rue Vieille du Temple* is full of fine old houses. No. 100, with a fine portal, was the *Hôtel d'Epéron*. No. 108 has a handsome courtyard in brick and stone. At No. 54 is the Tourelle of the Hôtel Barbette, which we shall return to in the next chapter. On the site of No. 86 was the Théâtre du Marais, where the *Cid* was first acted. The gateway at No. 87 leads into the courtyard of the stately *Palais Cardinal*, begun, in 1712, upon part of the site previously occupied by the Hôtel de Soubise. The court of this palace and its surroundings are magnificent of their kind, and were famous as the residence of the handsome and dissolute Cardinal de Rohan, who, utterly duped by the intrigues of a woman calling herself Comtesse Lamotte Valois, was arrested for the 'affaire du collier,' and imprisoned in the Bastille. It was his trial (followed by an acquittal) which rendered Marie Antoinette unpopular with the clergy and a great part of the aristocracy, besides causing an exposure of court scandals and extravagance fatally injurious to her with the people. This was the Cardinal Grand Almoner of France, who, when his brother the Grand Chamberlain failed for thirty-three millions, announced proudly—'Il n'y a qu'un roi ou un Rohan qui puisse faire une pareille banqueroute ; c'était une banqueroute de souverain.'

The Palais Cardinal is now used for the *Imprimerie Nationale* (open to visitors provided with an order from the Directors, at 2 P.M. exactly, on Thursdays only). The

institution has its origin in the Imprimerie Royale established by François I. in the Louvre. It was partly transferred to the Elysée Bourbon in 1792, and was established in the Hôtel de Toulouse in 1798. In 1809 it was brought to its present site. The most interesting typographical curiosity here is the set of matrices of the *Grec du Roi*—Greek characters engraved for François I.

No. 64 was the *Hôtel de Pommereu*. No. 71 was the house of Jehan le Blanc, silversmith of Isabeau de Bavière.



IN THE COURT OF THE PALAIS CARDINAL.

At No. 47, opposite the *Marché des Blancs-Manteaux*, is the *Hôtel de Hollande*, which was the residence of the ambassador of Holland under Louis XIV. It was built in the XVII. c. by Pierre Cottard for Amelot de Bisseul, and was, at one time, the residence of Beaumarchais. The splendid entrance recalls that of the *Ecole de Dessin*; its gates are decorated with Medusa heads, angels supporting shields, &c. The court is very rich in sculptured Caryatides. At the back of the entrance portal is a great relief

by Regnaudin of Romulus and Remus suckled by the wolf and found by the shepherd Faustulus. The rooms were adorned with bas-reliefs and paintings by *Sarazin*, *Poerson*, *Vouet*, *Dorigny*, and *Corneille*. No. 43 is *Hôtel de Bragelonne*. No. 44 has a good portal; No. 36 a remarkable portal and court. No. 15 was the *Hôtel de Vibray*.

CHAPTER III.

THE MARAIS AND NEIGHBOURHOOD OF THE HÔTEL DE VILLE.

THERE are, as a whole, more historic relics remaining in the Marais than in any other part of Paris. In the XVIII. c. the Marais was regarded rather as a province than as a quarter of Paris: thus we read in the song of Collé and Sedaine:

‘On n’est plus de Paris quand on est du Marais,
Vive, vive le quartier du Marais.’¹

‘Ici, vous retrouvez du moins le siècle de Louis XIII., tant pour les mœurs que pour les opinions surannées. Le Marais est au quartier brillant du Palais-Royal ce que Vienne est à Londres. Là, règne, non la misère, mais l’amas complet de tous les vieux préjugés; les demi-fortunes s’y réfugient. Là, se voyent les vieillards grondeurs, sombres, ennemis de toutes les idées nouvelles; et les conseillères bien impérieuses y frondent, sans savoir lire, les auteurs dont les noms parviennent jusqu’à elles. On y appelle les philosophes, des *gens à brûler*. Si on a le malheur d’y souper, on n’y rencontre que des sots; et l’on cherche en vain ces hommes aimables, qui ornent leurs idées du brillant de l’esprit et des charmes du sentiment.’—*Tableau de Paris*, 1782.

Turning east from the Rue Vieille du Temple, by the Rue des Francs-Bourgeois, we find at the angle a picturesque and beautiful old house, with an overhanging tourelle, ornamented by niches and pinnacles. It takes its name of *Hôtel Barbette* from Etienne Barbette, Master of the Mint,

¹ ‘Mauvaise plaisanterie sur le quartier du Marais.’

and confidential friend of Philippe le Bel, 'directeur de la monnoie et de la voierie de Paris,' who built a house here in 1298. At that time the house stood in large gardens which occupied the whole space between the Coultures S. Catherine, du Temple, and S. Gervais, and which had belonged to the canons of S. Opportune. Three more of these vast garden spaces, then called *courtilles*, existed in this neighbourhood, those of the Temple, S. Martin, and S. Boucelais. It is recorded that when the king offended the people in 1306, by altering the value of the coinage, they avenged themselves by tearing up the trees in the Courtille Barbette, as well as by sacking the hôtel of the minister, for which twenty-eight men were hanged at the principal gates of Paris. Afterwards the Hôtel Barbette became the property of Jean de Montagu, then sovereign-master of France and vidame de Laonois; and, in 1403, it was bought by the wicked Queen Isabeau de Bavière, wife of Charles VI., and became her favourite residence, known as 'le petit séjour de la reine.'

At the Hôtel Barbette, Queen Isabeau was not only freed from the presence of her insane husband, who remained at the Hôtel S. Paul under the care of a mistress, but could give herself up without restraint to her guilty passion for her brother-in-law, Louis, Duc d'Orléans, who, in the words of S. Foix, 'tâchoit de désennuyer cette princesse à l'hôtel Barbette.' Here, also, were decided all those affairs of state with which the queen and her lover played, as the poor king, at the Hôtel S. Paul, with his cards, though, whatever his faults, the Duc d'Orléans was at this time the only rampart of fallen monarchy, and the only protector of the future king against the rapacity of the Duke of Burgundy.

It was on Wednesday, November 23, 1407, that the queen had attired herself for the evening in her trailing robes and head-dress 'en cornes merveilleuses, hautes et longues enchassées de pierreries,' to receive the Duc

d'Orléans, whom Brantôme describes as 'ce grand desbaucheur des dames de la cour et des plus grandes.' Whilst they were supping magnificently, one of the royal valets, named Schas de Courte Heuse, entered, and announced that the king desired the Duke of Orleans to come to him



HÔTEL BARBETTE.

immediately, as he wanted to speak to him on matters of the utmost importance. A presentiment of evil possessed the queen; but the duke, 'sans chaperon, après avoir mis sa houppelande de damas noir fourrée,' went out at once, playing with his glove as he went, and mounted his mule, accompanied only by two squires riding on the same horse,

by a page called Jacob de Merre, and three running footmen with torches. But Raoul d'Octouville, formerly head of the finances, who had been dismissed from his post by the duke, was waiting in the shade, accompanied by seventeen armed men, and instantly rushed upon him, with cries of 'À mort ! à mort !' By the first blow of his axe Raoul cut off the hand with which the duke guided his mule, and by another blow cleft open his head. In vain the duke cried out, 'Je suis le duc d'Orléans ;' no one attempted to help him, and he soon tottered and fell. One of his servants flung himself upon his prostrate body to defend it, and was killed upon the spot. Then, as Raoul held over his victim a torch which he had snatched from one of the footmen, and exclaimed, 'Il est bien mort !' it is affirmed that a hooded figure emerged from the neighbouring Hôtel Notre-Dame, and cried, 'Extinguish the lights, then, and escape.' On the following day the same figure was recognised at the funeral of the Duke of Orleans in his own chapel at the Célestins ; it was his first cousin, the Duc de Bourgogne. Only two years later Jean de Montagu, Prime Minister and Superintendent of Finances, the former owner of the Hôtel Barbette, was beheaded at the Halles, and afterwards hanged, on an accusation of peculation, but in truth for no other reason than because he was the enemy of the Duc de Bourgogne. Queen Isabeau left the Hôtel Barbette after the murder of her lover, and shut herself up in Vincennes.

In 1521 the Hôtel Barbette was inhabited by the old Comte de Brézé, described by Victor Hugo—

'Affreux, mal bâti, mal tourné,
Marqué d'une verrue au beau milieu du né,
Borgne, disent les uns, velu, chétif et blême ;'

and it is said that his beautiful wife, Diane de S. Vallier, was leaning against one of the windows of the hôtel, when she attracted the attention of François I., riding through the

street beneath, and first received from that king a passing adoration which laid the foundation of her fortunes, as queen of beauty, under his successor, Henri II. After the death of Diane in 1566, her daughters, the Duchesses Aumale and Bouillon, sold the Hôtel Barbette, which was



HÔTEL IN THE RUE DES FRANCS-BOURGEOIS.

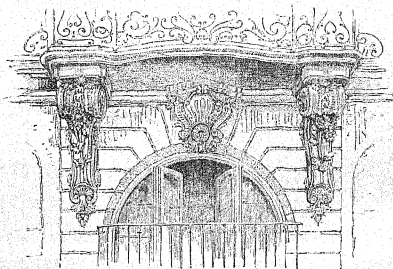
pulled down, except the fragment which we still see, and which was restored in 1886.

In the *Rue Barbette*, the *Hôtel d'Estrées* or *Corberon* has a noble room, with richly decorated friezes relieved by piers with children at play.

The *Rue des Francs-Bourgeois*, formerly called *Rue des*

Vieilles Poulies, takes its name from the charity of Jean and Alix Roussel in 1350, who built twenty-four chambers here for the poor, and bequeathed them to the Grand Prior of France, on condition that two poor persons were to be lodged in each, at a very small rent, but free from all taxes. The street is full of fine old houses, with stately renaissance doorways, of which we give a specimen taken from No. 30.

On the left, at No. 38, an old inscription over a gateway



WINDOW SUPPORT, RUE DES FRANCS-BOURGEOIS.

draws attention to the (picturesque) alley where the Duke of Orleans was murdered.

No. 14 is of the end of the XVI. c. Its brick façade is framed in stone, with round niches. Its garden and lead fountain existed till lately. It was inhabited at one time by Barras. No. 26 has a remarkable portal.

The stately house, No. 31, known as the *Hôtel de Jeanne d'Albret*, is of the time of Louis XV. No. 35 was the hôtel of the Président Devin de Fontenay. No. 47 has richly sculptured dormers. Nos. 54 and 56 are handsome old

hôtels. (The Rue Elzevir leads north to the *Rue de Thorigny*, where No. 5 was the *Hôtel de Juigné*, built by Aubert de Fontenai in 1636.)

At the angle of the Rue des Francs-Bourgeois and the



HÔTEL DE LAMOIGNON.

Rue Pavée, on the right, is the *Hôtel de Lamoignon*, a magnificent historic mansion, begun by Diane de France, legitimatised daughter of Henry II. and Philippa Duc, a beautiful Piedmontese.¹ She herself watched the build-

¹ She has often been inaccurately represented as a daughter of Diane de Poitiers, who had no children by the king (see Garnier's *Tableaux Généalogiques, l'Art de Vérifier les Dates*, &c.).

ing, and is commemorated in the D's and stags' heads amongst the ornaments. She was twice married, first to Orazio Farnese, Duc de Castro, and afterwards to François, Duc de Montmorency, but she had no children, and her life here was like an expiatory offering for that of her mother. 'L'hostel de la Duchesse,' said Mathieu de Morgues, in her funeral oration, in 1612, 'estoit un gynécée de pudeur.' She bequeathed her hôtel to the Duc d'Angoulême, son of Charles IX. and Marie Touchet, half prince and half bandit.

'Quand ses gens lui demandoient leurs gages, il leur disoit : "C'est à vous à vous pourvoir ; quatre rues aboutissent à l'hostel d'Angoulême ; vous êtes en beau lieu, profitez-en si vous voulez." — *Talleyrand des Réaux*.

The two wings of the house are of the time of the Duke. His arms, which surmounted them, have disappeared from the cornices and pilasters. The wings were constructed to accord with the rest of the building : in the north wing is a beautiful balcony. The great engaged pilasters, with corinthian capitals, rising to the whole height of the building, often copied since, here find their prototype. The initials remaining over the entrance are those of M. de Lamoignon, though he did not come to the hôtel till long after the date inscribed on the shield : the widow of the Duc d'Angoulême lived there long after his death. The square tourelle at the angle overlooks the crossways where the Duc bade his servants to provide for their own subsistence.

The hôtel was bought in 1684 by the Président Chrétien-François de Lamoignon, who gave it his name. The first library of the town of Paris was installed here in 1763, and added to the fame of the hôtel till the Revolution, when it was sold.

The *Rue Pavée* once contained the Hôtels de la Houze, de Gaucher, de Châtillon, d'Herbouville (No. 13), and de

Savoisi (No. 7). Here also, in the centre of an old aristocratic quarter, stood the hôtel of the Duc de la Force,¹ which afterwards became the terrible prison of La Force. It was intended for those in a state of suspicion, and contained five courts, capable of holding twelve hundred captives. During the Great Revolution, these included numbers of the inmates of the neighbouring hôtels. One hundred and sixty-four innocent victims were massacred here alone. The prison was only destroyed in 1851. Of all the tragedies connected with it, that which made most impression was the death of the Princesse de Lamballe, the most faithful of the friends of Marie Antoinette, who, having made good her escape at the time of the flight of the royal family to Varennes, insisted upon returning to share the misfortunes of her royal mistress. The prisoners in La Force, who included Mme. de Tourzel and Mme. de S. Brice, also members of the household of Marie Antoinette, were tried by a self-instituted tribunal, composed from the dregs of Paris. When Mme. de Lamballe was dragged before them, surrounded by men whose faces, hands, clothes, and weapons were covered with blood, and heard the cries of the unfortunates who were being murdered in the street, she fainted away. After she was restored by the care of her lady-in-waiting, who had followed her, the so-called judges demanded if she was cognisant of the plots of the tenth of August. 'I do not even know if there were any plots,' she replied. 'Swear liberty, equality, hatred of the king, the queen, and royalty.' 'I can easily swear the two first,' she answered; 'I cannot swear the last; it is not in my heart.' 'Swear, or you are lost!' whispered one of the assistants. The Princess did not answer, lifted her hands, covered her face, and made a

¹ The original hotel, called *du Roi de Sicile*, was built by Charles d'Anjou, brother of S. Louis. It was often rebuilt, and, in 1621, was called Hôtel de Roquelaure after its sale to Antoine de Roquelaure in the XVI. c., and Hôtel de S. Paul after its sale to the Comte de S. Paul in the XVII. c.

step towards the entrance. The formula, 'Madame is at liberty,' which meant certain death, was pronounced; two men seized her by the arms and dragged her forward. She had scarcely passed the threshold before she received a blow from a sabre at the back of her head. The monsters who held her then tried to force her to walk in the blood and over the corpses of others, to the spot marked out for her own fate, but, happily, her bodily powers again failed, and she sank unconscious. She was immediately despatched by blows from pikes, her clothes were torn off, and her body was exposed for more than two hours to the horrible insults of the people. Then her heart was torn out, and her head cut off, an unhappy hairdresser was compelled to curl and powder its long hair, and finally head and heart, preceded by fifes and drums, were carried at the end of pikes, first to the Abbaye, to be exhibited to the intimate friend of the princess, Mme. de Beauveau, then to the Temple, to be shown to the Queen!¹

'Les assassins venus pour l'égorger firent d'inutiles efforts pour lui faire répéter les outrages dont ils couvrirent le nom sacré de la reine— "Non, non," répondit-elle, "jamais! jamais! plutôt mourir!" Entraînée par ses bourreaux auprès de cet amas de cadavres on la força de s'agenouiller, et après l'avoir frappée de plusieurs coups de sabre, on lui déchira le sein, on lui arracha le cœur, on lui coupa la tête, on lui rougit les joues avec du sang; on força un malheureux coiffeur à friser et poudrer ses longs cheveux blonds qu'elle avait eus les plus beaux du monde; et puis ces cannibales se formèrent en affreux cortège, précédé par des fifres et des tambours; ils portaient la tête sur une pique et furent la faire voir au Duc d'Orléans qui se montra sur un balcon de son Palais-Royal à côté de Mme. Agnès de Buffon. . . .'
—*Souvenirs de la Marquise de Créquy.*

At the corner of the Rue des Francs-Bourgeois and the Rue de Sévigné, formerly Rue Culture S. Catherine, stands the famous *Hôtel Carnavalet*, built 1544, for the Président

¹ Bertrand de Moleville, *Mémoires.*

de Ligneris, from designs of Pierre Lescot and De Bullant, and sold in 1578 to Françoise de la Baume, dame de Kernevenoy, a Breton name which has remained attached to the hôtel in its softened form of Carnavalet. Under her son, Du Cerceau built the left wing of the court, and figures of the Four Elements, in the style of Jean Goujon, were added from his designs. In 1664, M. de Carnavalet,



HÔTEL CARNAVALET.

lieutenant of the guard, sold the hôtel to M. d'Agaurri, a magistrate of Dauphiné, for whom Van Obstal added the reliefs of the outer walls, and the figures of Force and Vigilance on the façade. Mansart was employed to restore the whole building, but the great master wisely forbore much to alter what he considered an architectural masterpiece. He added a row of his *mansardes* towards the garden,

and some Ionic pilasters to the inner façade of the court, but refused to touch the outer front. Being kept away from Paris by his duties in Dauphiné, M. d'Agaurri let the hôtel he had restored at so much expense—first, in 1677, to Mme. de Lillebonne, who ceded it in a few months to Mme. de Sévigné, who found 'La Carnavalette' exactly to her fancy.

In the centre of the modern screen which, in 1888, took the place of a high wall towards the Rue des Francs-Bourgeois, is the celebrated (XVI. c.) *Arc de Nazareth*, a *chef-d'œuvre* of Jean Goujon, transported hither, stone by stone, from the Palais de Justice.

It is to having been the residence of the famous Marquise de Sévigné from 1677 to 1698, that the Hôtel Carnavalet owes its celebrity. On October 7, 1677, she was able to write, 'Dieu merci, nous avons l'hôtel Carnavalet. C'est une affaire admirable, nous y tiendrons tous, et nous aurons le bel air.' She was delighted with the neighbourhood of the *Annonciades*, whom she called 'les bonnes petites filles bleues,' in whose chapel she could hear mass. But she was long in installing herself, all her friends had their *mais*, their *si*, their *car*, and her daughter's discontented temperament always found something to find fault with in the fire-place of the time of Henri II., old-fashioned by a century, the antiquated distribution of the rooms, the insufficient *parquet*, &c. Thus it took two years before Mme. de Sévigné was settled in the hôtel. 'Nous voilà donc arrêtés à l'hôtel Carnavalet, nous ne pouvions mieux faire,' she wrote on October 18, 1679, and henceforward the society of the Hôtel Carnavalet, which may be said to have brought about the renaissance of the French language, became typical of all that was most refined and intellectual in France, uniting many of those familiar to us from the portraits of Lebrun and Hyacinthe Rigaud. It was hence, too, that many of the famous letters were written by the adoring mother to the absent daughter,

after her marriage with the Marquis de Grignan, mingled with complaints that she could not let her daughter's unoccupied room—'ce logis qui m'a fait tant songer à vous ; ce logis que tout le monde vient voir, que tout le monde admire ; et que personne ne veut louer.'

'Mme. de Sévigné ne le quitta plus : elle en fut l'âme, et elle en resta la gloire. Sur tout ce qui vint ensuite, son nom plane avec un éclat qui ne permet plus de rien regarder : "Le malheur de ne la plus avoir m'est toujours nouveau," écrivait Madame de Coulanges un an après sa mort ; "il manque trop de choses à l'hôtel Carnavalet." Depuis, tout y a manqué de même, quels que fussent les personnes ou les personnages qu'on y ait vus passer. Brunet de Rancy n'y apporta, deux ans après elle, que son importance de fermier-général, avec son or retentissant, qui sonnait moins haut que l'esprit disparu. Plus tard vinrent les charlatans de la transfusion du sang, puis le hasard voulut qu'on mit le dépôt de la librairie où la marquise avait fait le plus charmant des livres, en ne croyant écrire que des lettres. L'école des Ponts et Chaussées s'y établit ensuite, comme pour y niveler tout ce qu'il pouvait rester d'esprit. Par bonheur, un savant spirituel, M. de Prony, la dirigeait, et le salon de Mme. de Sévigné put croire que la géométrie n'était pas dans la maison. Les derniers hôtes furent un maître de pension et ses élèves.'—*Edouard Fournier, 'Paris Guide.'*

The main building of the hôtel is flanked by two pavilions. The lions which adorn its façade are from the hand of Jean Goujon, as well as the tympanums and the winged figure on the keystone of the gateway. In the court, the building facing the entrance is adorned with statues of the Four Seasons from the school of Jean Goujon ; the central group, of Fame and her messengers, is by the great artist himself.

'La porte est largement cintrée et surmontée d'une femme légère, à la robe flottante et diaphane comme les naïades de Jean Goujon, élégante, riante et svelte comme toutes ses figures, debout sur un seul pied, et ce pied appuyé sur un joli masque. Au-dessous du masque, qui faisait partie, je le suppose, des armes parlantes des Carnavalet, est un écusson mutilé par le marteau, où se trouvaient sans doute les armoiries noires et blanches de Sévigné, et les quatre croix des Rabutin dont le comte de Bussy était si fier. Des lions, des victoires, des boucliers romains et des renommées s'étendent en longs bas-reliefs de

chaque côté de la porte, qu'un artiste de mauvais goût, du temps de Louis XIV., a travaillée en rocailles, en *bossages vermicules*, ainsi que disent les architectes en termes non moins barbares que la chose.—*A. Loève-Weimars.*

Mme. de Sévigné and her daughter, when at Paris, inhabited the first floor of the main building, reached by the stone staircase which still exists, and her chamber is still pointed out. M. de Grignan, on his brief visits to Paris, occupied the ground-floor rooms below. The young Marquis de Sévigné had the apartment towards the street; and the Abbé de Coulanges, uncle of the Marquise, the right wing towards the court. The left wing contained the principal reception-rooms.

The hôtel is now occupied as the *Musée Municipal*, like the Guildhall Museum in London, but chiefly devoted to memorials of the great Revolution (*open from 11 to 4 on Thursdays and Sundays*), and a Library of Books on the History of Paris (*open from 10 to 4 daily*). In the courtyard is a statue of Louis XIV. by *Coysevox*.

On the ground floor are remains of Roman tombs found at Paris, and fragments of the early basilica which preceded Notre Dame. At the top of the stairs we should notice remains of the prison doors of the Conciergerie from the cells of Mme. Roland and Robespierre, and also the door of a cell in the *Hôtel des Haricots* (the prison of the National Guard), decorated by the prisoners.

The *Galleries des Tableaux* contain a number of interesting views of Old Paris, and portraits of those connected with the Revolution—Marat, Bailly, Danton, Barrère, S. Just, &c. That of Robespierre represents him at twenty-four—a family portrait, painted at Arras by *Boilly* in 1783. A picture of Marat lying dead is by *Louis David*.

The *Chambre à Coucher de l'Hôtel Dangeau* is a richly-decorated room of the time of Louis XIV.—its fittings brought from the H. de Dangeau in the Place Royale.

L'Ancienne Salle à Manger de l'Hôtel Dangeau has a ceiling by *Lebrun*. It contains a collection of faïences of the time of the Revolution, amongst them the 'Assiette de la Carmagnole' with 'Madame Veto avait promis à faire égorger tout Paris,' also the 'Tasse de la Fédération.' A cup in the counter-revolution china manufactured at Berlin commemorates the executions of Louis XVI. and Marie Antoinette.

In the *Salon Central*, the carved panelling comes from the Hôtel des Stuarts, in the Rue S. Hyacinthe. Here is the armchair in which Voltaire died, with two movable reading-desks, from his chamber in the Hôtel de Villette, Rue de Beaune. A mask of Voltaire, taken after death, with hair added, is terribly realistic.

In *La Grande Salle de la Revolution* is a model of the Bastille, and revolutionary furniture, banners, and pictures. A touching portrait of 'La Veuve Capet' was taken in the Conciergerie by *Prieur*. A locket with hair of Robespierre came from his sister Charlotte. Other relics include the original of the message despatched by Louis XVI. from the National Assembly on the 10th of August, in which he ordered the Swiss Guard to cease their fire upon the insurgents from the Tuileries. It is accompanied by a letter of congratulation, addressed, long afterwards, to 'Le Capitaine Ducler,' who commanded the Swiss on that occasion, by Louis XVIII. and the Duc de Berry.

La Petite Salle has relics of the Revolutions of 1830 and 1848. Here is the 'Necessaire de Campagne' of Napoleon I., bequeathed to the town of Paris by General Bertrand.

The garden contains a number of historic relics—statues from Anet; a statue of Abundance from the Marché S. Germain; a relief by Auguier from the Porte S. Antoine; the old Fontaine S. Michel; a retable from a chapel at S. Mery, 1542, by Pierre Berton de S. Quentin, and many inscribed stones from the Cordeliers and other destroyed churches.

The name of Rue Culture or Couture S. Catherine, now changed to Rue de Sévigné, was all that remained of the convent and church of S. Catherine du Val des Ecoliers, which was a thanksgiving for the victory of Bovines,¹ the street having been built on cultivated land belonging to the convent. In this street, at the corner near the Hôtel Carnavalet, lived the beautiful Jewess of whom the Duc d'Orléans was enamoured, and at whose door the Connetable Olivier de Clisson was attacked by assassins, hired by the Baron de Craon, and left for dead, though he eventually recovered.

'Événement fameux, si curieusement conté par nos historiens, qu'il semble qu'on y assiste. On le voit passer, par une nuit sombre, ce

¹ The fine tomb of Mme. de Birague, now in the Louvre, came from this church, destroyed at the Revolution.

grand connétable, armé seulement d'un petit coutelas, et longeant au trot de son bon cheval cette étroite rue déserte. On est caché avec les assassins sous l'auvent du boulanger, où ils l'attendirent ; on entend le bruit de la lourde chute du cheval percé de trois grands coups d'estramacon, le bruit de la chute du connétable, dont la tête va frapper contre une porte qu'elle fait ouvrir ; ses plaintes, ses gémissements, les pas des assassins qui s'enfuient, puis le silence. Puis les cris des bourgeois accourant avec des flambeaux, pieds nus, sans chaperon, et le roi qu'on a réveillé comme il allait se mettre en sa couche, à qui on a annoncé la mort de son bon connétable, et qui se couvre d'une houppelande, *se fait bouter ses souliers es pieds*, et accourt à l'endroit où on disait que son bon connétable venait d'être occis.'—*A. Loève-Weimars.*

No. 7-9 Rue de Sévigné, once the *Hôtel de Quincy*, has a good inner façade. In No. 11—the *Petit Hôtel Lamoignon*—the Théâtre du Marais was established in 1790 under the direction of Beaumarchais. No. 29, now attached to the Hôtel Carnavalet, as the *Bibliothèque et Travaux Historiques de la Ville de Paris*, was the old *Hôtel Lepeletier de S. Fargeau*, built by P. Bullet. No. 52, built in the XVIII. c. by De Lisle, has a richly ornamented court.

(The *Rue du Roi de Sicile*, which turns to the right from the Rue de Sévigné close to the Rue de Rivoli, commemorates Charles d'Anjou, brother of S. Louis.)

The next turn from the Rue des Francs-Bourgeois on the left is the *Rue de Turenne*, formerly S. Louis aux Marais, which takes its present name from the hôtel of the famous marshal, turned into a monastery in 1684, and destroyed during the Revolution. The hôtel occupied the site of the *Church of S. Denis du Sacrement*. The poet Crébillon lived next door. The chancellor Boucherat resided, at the end of the XVII. c., at No. 40, afterwards the *Hôtel d'Ecquevilly*. No. 23 was a wing of the hôtel of Jeanne d'Albret, and there she gave birth to a daughter, Feb. 7, 1558, in a still existing room. Nos. 32-34 were the *Hôtel de Tresmes*, built c. 1650. No. 36 was the *Hôtel de Vitry*. Nos. 42 and 44 are good XVII c. houses with fine balustraded staircases.

No. 50 has a good portal. No. 54 was the *Hôtel de Turenne*. Nos. 60, 76, 78, and 80 were also ancient hôtels.

It was in the Rue S. Louis that Mme. de Maintenon lived with her first husband, the poet Scarron, and made his little dinners so entertaining that their simple servant would whisper in her ear, 'Madame, encore une histoire, nous n'avons pas le rôti.' Such was her poverty before her marriage that she was obliged to borrow the dress she was married in from her friend Mlle. de Pons, who afterwards, as Mme. d'Heudicourt, had an apartment at Versailles.

From the Rue Turenne opens on the right the *Rue des Minimes*, which formerly contained the splendid Hôtel de Vitry, and which took its name from the Minimi of the Capuchin Convent. Its church, celebrated for the sermons of Bourdaloue, contained magnificent tombs of the families of Colbert, Villarcere, Viéville, Perigny, Le Jay, and Castille. In one chapel were those of two royal bastards—Diane, Duchesse d'Angoulême, daughter of Henri II., and Charles, Duc d'Angoulême, famous for his conspiracies against Henri IV. All these tombs were destroyed or dispersed at the Revolution.

'A deux portes de là, une maison de courtisane s'ouvrit au petit jour, et un homme en sortit le manteau sur le nez, et tirant le long des murailles. La maison était bien connue; c'était celle de la belle Romaine, la fille de joie la plus renommée du temps de Henri II.: l'homme, bien connu aussi; il se nommait Charles de Lorraine, duc de Guise, cardinal, archevêque, l'homme le plus hardi, le plus éloquent et le plus vicieux de son temps. Sa compagnie des gardes, qui ne le quittait jamais, même à l'autel, où elle mêlait l'odeur de la poudre à canon et de la mèche au parfum de l'encens, était dispensée de le suivre en semblables lieux. Il s'en trouva mal, car il eut toutes les peines du monde à échapper aux rufiens qui l'attendaient, et à gagner son bel hôtel de Cluny gardé par trois cent halebardes.'—*A. Loève-Weimars.*

Higher up into the Rue de Turenne, on the left is the *Rue de Normandie*. It is more lively since Balzac wrote:—

'La rue de Normandie est une de ces rues au milieu desquelles on peut se croire en province: l'herbe y fleurit, un passant y fait

événement; et tout le monde s'y connaît. Les maisons datent de l'époque où, sous Henri IV., on entreprit un quartier dont chaque rue portât le nom d'une province, et au centre duquel devait se trouver une belle place dédiée à la France. L'idée du quartier de l'Europe fut la répétition de ce plan. Le monde se répète en toute chose partout, même en spéculation.'—*'Les parents pauvres.'*

On the right the *Rue S. Claude* connects the *Rue de Turenne* with the *Boulevard*. Here Cagliostro lived, in the house of the Marquis d'Orville.

The *Rue des Francs-Bourgeois* now leads into the *Place des Vosges*, which may be regarded as the heart of the Marais. Imagined by Sully, carried out by Henri IV., in its early existence as the *Place Royale*, this was one of the most celebrated squares in Europe.

'Grands édifices en briques et en pierres, décorés de panneaux, de bossages et de fenêtres à frontons. C'est bien là le style de l'ancienne architecture française, qui suivit la renaissance et précéda l'ère moderne; nous la voyons avec son appareil bicolore, ses pilastres, ses refends, ses grands combles d'ardoises que surmontent des épis de plomb façonnés en ornements divers. On a vanté avec raison la disposition judicieuse de la place Royale; au pourtour, de vastes galeries réservées aux gens de pied; puis, quatre larges chaussées pour les cavaliers et les voitures; au centre, un jardin protégé par une grille de fer.'—*Guilhermy, 'Itinéraire archéologique.'*

The site had been previously occupied by the palace called *Hôtel des Tournelles*, a name derived from the endless turrets with which its architect had loaded it, either for ornament or defence. Pierre d'Orgemont, chancellor of France, built the first stately house here in 1380, and bequeathed it to his son, who was Bishop of Paris. The bishop sold it, in 1402, to Jean, Duc de Berry, one of the uncles of Charles VI., from whom it passed to his nephew, the Duc d'Orléans, and from him to the king. In its original state, the hôtel stood like a country house in a wood called the *Parc des Tournelles*, which has left a name to the *Rue du Parc-Royal*.¹ 'En cet hostel,' says

¹ Here Nos. 4 and 8 are fine hôtels of the time of Louis XIII.

Dubreul in his *Théâtre des Antiquitez de Paris*, 's'alliaient récréer souventefois nos Roys, pour la beauté et commodité dudit lieu.' Léon de Lusignan, King of Armenia, died here in 1393. The Duke of Bedford, regent of France after the death of Henry V., lived in the Hôtel des Tournelles, and kept flocks of peacocks and multitudes of rarer birds in its gardens. There also he established the royal library of the Louvre (of which he had become the possessor, and which he afterwards carried to England), and there he lost his beautiful wife, Anne de Bourgogne, buried close by, in the Célestins, under an exquisite monument.¹ Whenever Louis XI. visited Paris, the hôtel was his residence, and it was there that, in 1467, he received his queen, Margaret of Scotland. In his later life, however, Louis XI. only cared to live in Touraine, where he died at Plessis les Tours, and his son, Charles VIII., made his home exclusively at Blois, of which he had watched the building. But Louis XII. always liked the Hôtel des Tournelles, where he spent his happiest days with his beloved Anne of Brittany. Thither he returned after his third marriage with Mary of England, the young wife who so entirely upset all his old-fashioned ways—forcing him to dine at 12, instead of 8 o'clock A.M., and to go to bed at midnight, instead of at 6 P.M.—that she caused his death in a few months. He expired on January 2, 1515, at the Hôtel des Tournelles, where the *crieurs du corps* rang their bells round the building in which the dead king lay, and cried lamentably, 'Le bon roi Louis, père du peuple, est mort !' The two successors of Louis, François I. and Henri II., were so occupied with the building of their country châteaux at Fontainebleau, Compiègne, Rambouillet, S. Germain, Chambord, &c., that they only came to the Hôtel des Tournelles for the tournaments, which in earlier days had taken place in the grounds of the Hôtel de S. Paul, but were now transferred to the Rue S. Antoine. It was in a tournament of this kind, held in honour of the

1 Now in the Louvre.

marriage of Elizabeth of France with Philippe II. of Spain, that Henri (June 28, 1559), bearing the colours of Diane des Poitiers, in tilting with the Comte de Montgomery, captain of the body-guard, received a wound in the eye, of which, ten days after, he died in great agony, in the old palace, through which the people of Paris poured for many days, to visit his body, lying in a *chapelle ardente*.

After this catastrophe the kings of France abandoned what they considered the ill-omened Hôtel des Tournelles. The insistence of Catherine de Medicis, widow of Henry II., even procured an order for the destruction of the hôtel, but it was only carried out as regarded that part of the building where the king had died, and a fragment of the palace was still existing in 1656, when it was sold to the Filles de Sainte-Croix. In 1578 a horse-market occupied part of the grounds of the hôtel, and it was there that the famous *Combat des Mignons* took place, and was fatal to several of the unpopular favourites of Henry III.

Henri IV. had used the last existing remains of the palace to hold two hundred Italian workmen, whom he had brought from their own country in the beginning of the seventeenth century that they might establish the manufacture of stuffs woven with gold and silver-tissue in France. At that time Henri had already formed the idea of making the Marais the handsomest quarter of Paris. The plans adopted for the Place Royale were those furnished by the austere Huguenot, Jacques-Androuet du Cerceau. The king built the side towards the Hôtel de Sully (in the Rue S. Antoine) entirely at his own expense, and then conceded plots of land on the other sides to his courtiers, on condition of their erecting houses at once, according to the designs they received, each landowner being only required to pay an annual tax of a golden crown, so that only thirty-six gold crowns were received for the thirty-six pavilions surrounding the square.

At the same time the king opened the four streets

leading to the square: the Rue du Parc-Royal, the Petite Rue Royale, afterwards called the Pas-de-la-Mule, and the Rue de la Coulture S. Catherine, and he erected the two central pavilions on the south and north, which were called respectively Pavillon du Roi and Pavillon de la Reine. Every day, whilst he was at Paris, Henri IV. came himself to visit and stimulate the workmen, and when he was at Fontainebleau he wrote constantly to Sully to beg him to urge them on. 'Je vous recommande la Place Royale,' he would add to his letters on other subjects. Coming one day to look at the work, he was mortified to find that one of the private individuals to whom he had allotted a site was vaulting in stone the portico under his house, which the king in his own building had only ceiled with wood. Mortified to be outdone by a subject, he consulted his mason, who cleverly propitiated the royal pride by promising to imitate the superior work in plaster so well that no one would find out the difference. Henri declared that as soon as it was ready for him he should come and inhabit the Pavillon du Roi; but the square was unfinished at the time of his death in 1610, and it was only opened with great magnificence five years later, on the occasion of the marriage of Elizabeth, sister of Louis XIII., with the Infant of Spain. It was the splendid court fête then given which made the new square become at once the fashion, and the Place Royale remained the centre of all that was most aristocratic till the financial world invaded it at the end of the seventeenth century. In the proudest time of the square, however, the celebrated Marion de Lorme inhabited the pavilion which had been purchased by the Duc de la Meilleraie, and there she died in 1650, and, in the words of Tallemant des Réaux, 'On la vit morte, durant vingt-quatre heures, sur son lit, avec une couronne de pucelle.'

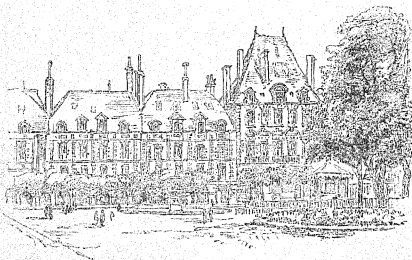
With the comparative lawlessness of the times, though Louis XIII. had issued severe ordinances for the repression of duelling, not only were duels of frequent occurrence in

the Place Royale, but the balconies and windows of the square used to be filled with spectators to witness them, like a theatrical representation in broad daylight. Six of the noblest young gentlemen of the Court fought thus, with fatal results, on May 12, 1627. A duel in the Place Royale between the Duc de Guise and the Comte de Coligny, in December 1643, to decide the hereditary quarrels of their two houses, ended fatally for the latter. On July 30, 1652, Charles Amadeus of Savoy, Duc de Nemours, was slain here in a duel by his own brother-in-law, François de Vendôme, Duc de Beaufort—'le roi des halles.' As a warning and a menace to duellists, Richelieu erected, in the centre of the square, a statue by Biard fils of Louis XIII.—'le très-grand, très invincible, Louis le Juste,' 'armed after the mode of his age, and his plume of feathers on his head-piece,' as the traveller Lister described it (1698). The figure was placed upon a horse which had been unemployed for three-quarters of a century, but was the work of Daniele Ricciarelli da Volterra. This famous statue, which stood on a pedestal with proud inscriptions by the cardinal in honour of his master, was melted down for cannon in the Revolution of 1793. In 1701 a magnificent iron grille, bearing the emblems of Louis XIV., had been placed around the gardens. Even the Revolution itself respected its beauty; but, in spite of the eloquent remonstrances of Victor Hugo (who was then living at No. 6, the house where Marion de Lorme died), it was removed in the reign of Louis Philippe to make way for a cast-iron railing in the commonplace taste of the time.

'Que d'événements publics et domestiques n'a pas vus cette place pendant tout le dix-septième siècle! Que de nobles tournois, que de fiers duels, que d'aimables rendez-vous! Quels d'entretiens n'a-t-elle pas entendus, dignes de ceux du *Décameron*, que Corneille a recueillis dans une de ses premières comédies, *la Place Royale*, et dans plusieurs actes du *Menteur*! Que de gracieuses créatures ont habité ces pavillons! Quels somptueux ameublements, que de trésors de luxe élégant n'avaient-elles pas rassemblés? Que d'illustres personnages

de tous genres avaient monté ces beaux escaliers ! Richelieu et Condé, Corneille et Molière ont cent fois passé par là. C'est en se promenant sous cette galerie que Descartes, causant avec Pascal, lui a suggéré l'idée de ses belles expériences sur la pesanteur de l'air : c'est là aussi qu'un soir, en sortant de chez Mme. de Guéménée, le mélancolique de Thou reçut de Cinq-Mars l'involontaire confidence de la conspiration que devait mener tous deux à l'échafaud ; c'est là, enfin, que naquit Mme. de Sévigné, et c'est à côté qu'elle habitait.—*Victor Cousin, 'La jeunesse de Mme. de Longueville.'*

Many of the hôtels of the Place Royale were like



PLACE DES VOSGES.

museums of historic relics and works of art, especially that of Richelieu and that of the Marquis de Dangeau. The ceilings of the hôtel of M. de Nouveau were painted by Lebrun and Mignard. Houses were furnished with the utmost magnificence by the Comte de Tresmes, the Marquis de Breteuil, and the Marquis de Canillac ; but most of these hôtels were already abandoned by their aristocratic owners at the time of the Revolution, when the Comte de

Favras, who had only lately settled in the Place Royale, was accused of plotting against the Government, and hanged like a common malefactor. Many think that the golden period of the Place did not arrive till it became the centre of the Society of the *Nouvelles Précieuses* (deserters from the superior literary atmosphere of the Hôtel de Rambouillet), which Molière satirises in his comedy of the *Précieuses ridicules*. One of the leaders of this society was Mlle. de Scudéry, authoress of the long allegorical romance of *Cyrus*, who came to settle in the Rue de Beauce, and whose Saturdays soon became the fashion, 'pour rencontrer des beaux esprits.' For thirty years, under the name of Sapho, she ruled as a queen in the second-class literary salons of the Marais, which were known as Léolie or l'Eolie in the dialect of the *Précieuses*, when the *Place Dorique*, as they called the Place Royale, was inhabited by *Artémise* or Mlle. Aragonois, *Roxane* or Mlle. Robineau, *Glicérie* or the beautiful Mlle. Legendre; whilst *Le grand Dictionnaire des Précieuses* (1661) informs us that *Crisolis* or Mlle. de Chavigny, and *Nidalie* or Mlle. de l'Enclos, lived close by. Molière had full opportunity of studying the eccentricities of this society whilst living in the quarter of the Arsenal in 1645.

'Nos héros et nos héroïnes ne s'attachèrent qu'aux madrigaux. Jamais il n'en fut tant fait, ni si promptement. A peine celui-ci venoit-il d'en prononcer un, que celui-là en sentoit un autre qui lui fourmilloit dans la tête. Ici, on récitoit quatre vers; là, on en écrivoit douze. Tout s'y faisoit gaïement et sans grimace. Personne n'en rognait ses ongles et n'en perdoit le rire et le parler.'—*Pellisson, 'Chroniques du Samedi.'*

The Place Royale, with its high-roofed houses of red brick coped with stone, surmounted by high roofs, and supported by arcades—the famous arcades where Corneille places the scene of one of his comedies—has never changed its ancient aspect. No. 21 was the house of Richelieu. In No. 9, which she had furnished splendidly, the great

comédienne, Mme. Rachel, lay in state, and before it vast multitudes collected at her funeral.

‘Il y avait foule partout, et les arbres mêmes de la Place Royale étaient surchargés de curieux. “En nous enfonçant dans cette mer humaine,” dit Alexandre Dumas, dans son compte rendu de la cérémonie, “nous avons rencontré le Comte Daru. Depuis vingt minutes il luttait pour se frayer un chemin; de guerre lasse il s’en allait vaincu, en nous pirant de constater sa présence et l’inutilité de ses efforts.” Dejazet, en grand deuil, tenant à la main un gros bouquet de violettes qu’elle voulait jeter dans la fosse, se trouvait aux côtés de Mlle. Judith. Elle était très émue: “Pauvre femme! ah! la pauvre femme,” s’écriait-elle à diverses reprises. Puis un peu plus tard, voyant cette foule énorme. “C’est moi,” dit elle encore à Mlle. Judith, “qui serais joliment fière d’en avoir la moitié à mon enterrement!” On sait que les funérailles de Dejazet ont été plus populaires et encore plus suivies d’une foule immense et sympathique que les funérailles même de Rachel.”—*Georges d’Hylli, Journal Intime de la Comédie Française.*

No. 6 was inhabited by Marion Delorme, and afterwards by Victor Hugo.

A statue of Louis XIII. by Cortot, on a horse by Dupaty, now occupies the centre of the square—an excellent example of the most deplorable statuary. Many of the old contemporary hôtels which occupied the precincts of the Place have been destroyed. The Hôtel de Guéménée can no longer be distinguished from an ordinary house.

Running east from the upper side of the square is the *Rue des Vosges*, till recently *Rue Pas-de-la-Mule*. Here Gilles le Maistre, first president of the Parliament of Paris, was daily seen passing on his mule, followed by his wife in a cart, and a servant on an ass.

On the farther side of the *Rue des Tournelles* (which runs behind the houses on the east side of the Place des Vosges) we may still visit (No. 28) the handsome *Hôtel of Ninon de l’Enclos*—l’Eternelle Ninon—the friend of S. Evremond and the Duchesse de Mazarin, at whose beautiful feet three generations of the proud house of Sévigné knelt in turn, and who may be regarded as the

last of the *Précieuses* of the Marais and Place Royale. The house was built by Jules Hardouin Mansart, and has two ceilings attributed to Mignard. The vestibule retains its masks and caryatides; the boudoir its painted ceiling; the staircase has only changed its stone balustrade for one of wood, and a well-preserved medallion of Louis XIV. remains in its place; the salon on the first floor, in which Molière first read *Tartuffe*, has a ceiling-painting of Apollo surrounded by the nine muses, by a pupil of Lebrun.

‘Ninon, courtisane fameuse, et depuis que l’âge lui eût fait quitter le métier, connue sous le nom de Mlle. de l’Enclos, fut un exemple nouveau du triomphe du vice conduit avec esprit, et réparé de quelques vertus. La bruit qu’elle fit, et plus encore le désordre qu’elle causa parmi la plus haute et la plus brillante jeunesse, força l’extrême indulgence que, non sans cause, la reine-mère avait pour les personnes galantes et plus que galantes, de lui envoyer un ordre de se retirer dans un couvent. Un de ces exempts de Paris lui porta la lettre de cachet, ella la lut, et remarquant qu’il n’y avait pas de couvent désigné en particulier: “Monsieur,” dit-elle à l’exempt, sans se déconcerter, “puisque la reine a tant de bonté pour moi que de me laisser le choix du couvent où elle veut que je me retire, je vous prie de lui dire que je choisis celui des grands cordeliers de Paris;” et lui rendit la lettre de cachet avec une belle révérence. L’exempt, stupéfait de cette effronterie sans pareille, n’eut pas un mot à répliquer, et la reine la trouva si plaisante qu’elle la laissa en repos.

‘Ninon eut des amis illustres de toutes les sortes, et eut tant d’esprit qu’elle les conserva tous, et qu’elle les tint unis entre eux, ou pour le moins sans le moindre bruit. Tout se passait chez elle avec un respect et une décence extérieure que les plus hautes princesses soutiennent rarement avec des faiblesses. Elle eut de la sorte pour amis tout ce qu’il y avait de plus trié et de plus élevé à la cour, tellement qu’il devint à la mode d’être reçu chez elle, et qu’on avait raison de le désirer par les liaisons qui s’y formaient. Jamais ni jeu, ni ris élevés, ni disputes, ni propos de religion ou de gouvernement; beaucoup d’esprit et fort orné, des nouvelles anciennes et modernes, des nouvelles de galanteries, et toutefois sans ouvrir la porte à la médisance; tout y était délicat, léger, mesuré, et formait les conversations qu’elle sut soutenir par son esprit, et par tout ce qu’elle savait de faits de tout âge. La considération, chose étrange, qu’elle s’était acquise, le nombre et la distinction de ses amis et de ses connaissances continuèrent à lui attirer du monde quand les charmes eurent cessé, et quand la bien-

séance et la mode lui défendirent de plus mêler le corps avec l'esprit. Elle savait toutes les intrigues de l'ancienne et de la nouvelle cour, sérieuses et autres; sa conversation était charmante; désintéressée, fidèle, secrète, sûre au dernier point, et à la faiblesse près, on pouvait dire qu'elle était vertueuse et pleine de probité.'—*S. Simon.*

'L'indulgence et sage nature
A formé l'âme de Ninon,
De la volupté d'Epicure
Et de la vertu de Caton.'—*S. Evremond.*

(From hence the *Boulevard Beaumarchais*, remarkable for its antiquity shops, and the *Boulevard des Filles du Calvaire*, named from a monastery founded 1633 by Père Joseph, the friend of Richelieu, and suppressed 1790, run north-west to join the Boulevard du Temple.)

The south end of the Rue des Tournelles (where there is a statue of Beaumarchais by Clausade) falls into the *Place de la Bastille*, containing *La Colonne de Juillet*, erected 1832–1840. The statue of Liberty surmounting it is by Dumont, the lion at its base by Barye. The column marks the site of the famous castle-prison of the Bastille, which for four centuries and a half terrified Paris, and which has left a name to the quarter it frowned upon. Hugues Aubriot, Mayor of Paris, built it under Charles V. to defend the suburb which contained the royal palace of S. Paul. Unpopular from the excess of his devotion to his royal master, Aubriot was the first prisoner in his own prison. Perhaps the most celebrated of the long list of after captives were the Connétable de S. Pol and Jacques d'Armagnac, Duc de Nemours, taken thence for execution to the Place de Grève under Louis XI.; Charles de Gontaut, Duc de Biron, executed within the walls of the fortress under Henri IV.; and the 'Man with the Iron Mask,' brought hither mysteriously, September 18, 1698, and who died in the Bastille, November 19, 1703. The list of prisoners shows that, as a rule, instead of being the emblem of royal tyranny, the Bastille

was the prison where the enemies of the people, turbulent and restless nobles, were usually confined; and instead of being (as asserted at the Revolution) a place where atrocious cruelties were practised, it was one in which the prisoners were especially cared for, and whither those imprisoned elsewhere constantly petitioned to be removed. Latude, who was imprisoned in the Bastille for fifteen years, had a room to himself. His food was abundant, if not delicate; he had a bottle of wine a day; he had at his disposal writing materials, and the means of knowing what was going on outside the walls; and, finally, he was allowed a valet and a companion.

A thousand engravings show us the Bastille as it was—as a *fort-bastide*—built on the line of the city walls just to the south of the Porte S. Antoine, and surrounded by its own moat. It consisted of eight round towers, each bearing a characteristic name, connected by massive walls, ten feet thick, pierced with narrow slits by which the cells were lighted. In early times it had entrances on three sides, but after 1580 only one, with a drawbridge over the moat on the side towards the river, which led to outer courts and a second drawbridge, and wound by a defended passage to an outer entrance opposite the Rue des Tournelles.¹

‘I had no ill-will to the Bastille: on the contrary, it was a curious example of an ancient Castellan dungeon, which the good folks, the founders, took for palaces. Yet I always hated to drive by it, knowing the miseries it contained. Of itself it did not gobble up miseries to glut its maw, but received them by command. The destruction of it was silly, and agreeable to the ideas of a mob who do not know stones or bars and bolts from a *Lettre de Cachet*. If the country remains free the Bastille would be as tame as a ducking-stool, now that there is no such a thing as a scold. If despotism recovers the Bastille will rise from its ashes.’—*Horace Walpole to Mrs. Moore, Sept. 1789.*

Close beside the Bastille, to the north, rose the Porte S. Antoine, approached over the city fosse by its own

¹ See the plans and views in *Paris à travers les âges*.

bridge, at the outer end of which was a triumphal arch built on the return of Henri III. from Poland in 1573. Both gate and arch were restored for the triumphal entry of Louis XIV. in 1667; but the gate (before which Etienne Marcel had been killed, July 1358) was pulled down in 1674.

The Bastille was taken by the people, July 14, 1789. The reports circulated of horrors discovered there were entirely imaginary. Only seven prisoners altogether were found within its walls, four of whom were awaiting trial for forgery; but more fuss was made about them than about the two hundred thousand prisoners of the Committee of Public Safety. There was no trace of oubliettes, torture-chambers, &c.¹ Whilst the National Assembly was decreeing the demolition of the building, Marat was blaming the stupidity of the people in destroying a place used for the punishment of their oppressors.

‘Vers onze heures l’attaque devint sérieuse, et le peuple avait abattu le premier pont. Alors M. de Launay, gouverneur de la Bastille, donna l’ordre de tirer : il fut obéi, et cette décharge dispersa la multitude. Elle revint bientôt, exaspérée et plus nombreuse. On tira sur elle un coup de canon à mitraille qui l’éloigna de nouveau; mais l’arrivée d’un détachement des gardes françaises, qui se mit au nombre des assaillants, ébranla le courage de la garnison, qui parla de se rendre. M. de Flue, commandant des trente-deux soldats de Salis, déclara qu’il préférerait la mort. M. de Launay, voyant que la garnison était prête à l’abandonner, prit la mèche d’un des canons, pour mettre le feu aux poudres, ce qui eût fait sauter une partie du faubourg S. Antoine. Deux sous-officiers l’en empêchèrent. Dans un conseil qu’il assembla sur-le-champ, il proposa de faire sauter la forteresse, plutôt que tomber entre les mains d’une populace furieuse qui égorgerait la garnison. Cette proposition fut rejetée. M. de Flue fit demander aux assiégeants une capitulation, promettant de baisser les ponts-levis, et de déposer les armes, si on accordait la vie aux assiégés. Un officier du régiment de la reine, l’un des commandants et des plus avancés près de la forteresse, promit sur son honneur. Les ponts furent aussitôt baissés et le peuple entra sans difficulté. Son premier soin fut de rechercher le gouverneur. On s’empara de lui; et, au

¹ See Bingham's *History of the Bastille*.

mépris de la capitulation, depuis la Bastille jusqu'à l'arcade S. Jean, sous laquelle il fut massacré, cet infortuné fut accablé d'outrages et de mauvais traitements.'—*Détails donnés par M. d'Agay.*

The massive circular pedestal upon which the Colonne de Juillet now rests was intended by Napoleon I. to support a gigantic fountain in the form of an elephant, instead of the column which, after the destruction of the Bastille, the 'tiers état' of Paris had asked to erect 'à Louis XVI., restaurateur de la liberté publique.' It is characteristic of the Parisians that on the very same spot the throne of Louis Philippe was publicly burnt, February 24, 1848. The model for the intended elephant existed here till the middle of the reign of Louis Philippe, and is depicted by Victor Hugo as the lodging of 'Le petit Gavroche.'

'Ce monument, rude, trapu, pesant, âpre, austère, presque difforme, mais à coup sûr majestueux et empreint d'une sorte de gravité magnifique et sauvage, a disparu pour laisser régner en paix l'espèce de poêle gigantesque, orné de son tuyau, qui a remplacé la sombre forteresse à neuf tours, à peu près comme la bourgeoisie remplace la féodalité. Il est tout simple qu'un poêle soit le symbole d'une époque dont une marmite contient la puissance.

'L'architecte de l'éléphant avec du plâtre était parvenu à faire du grand; l'architecte du tuyau de poêle a réussi à faire du petit avec le bronze.

'Ce tuyau de poêle, ce monument manqué d'une révolution avortée, l'on a baptisé d'un nom sonore et nommé la colonne de Juillet.'¹—*Les Misérables.*

Looking on to the Bastille stood the Hôtel de Beaumarchais, built by the author of *Le Mariage de Figaro*, the famous satire upon the Court of Louis XVI., who, when he read it in MS., exclaimed, 'Si l'on jouait cette pièce, il faudrait détruire la Bastille! on ne la jouera jamais!' yet which all the great world witnessed immediately after at the Théâtre Français. A picturesque pavilion at the corner

¹ Designed by Alavoine, executed by Duc.

of the garden remained till recently, but the gardens of the hôtel are now covered by warehouses.

'The Hôtel de Beaumarchais, erected on the designs of Le Moine, is, I believe, meant to be a perfect *rus in urbe*, for wildernesses, grottoes, subterranean caverns, and gurgling fountains, are all assembled in a space not much larger than that usually assigned to the flower-knot of an English villa. A very pretty temple is raised to the memory of Voltaire; and under the shade of a willow, marked by an urn filled with the golden flowers of l'immortelle, repose the ashes of Beaumarchais himself.'—*Lady Morgan's 'France.'*

The *Boulevard Henri IV.*, running south-west from the Place de la Bastille to the Quartier de l'Arsenal, destroys many associations, besides cutting in two the old Convent of the Célestines. It is more interesting to reach the same point by a more circuitous route, re-entering the Marais by the picturesque Rue S. Antoine, which is on a direct line with the Rue de Rivoli. No street is more connected with the story of the different revolutions than this, and, from its neighbourhood to the two royal hôtels of Des Tournelles and S. Paul, none is more associated with the early history of France. It was here that Henry II., tilting in a tournament, received his death-wound.

'Les bruits joyeux à l'occasion du double mariage des princesses de France allaient s'éteindre dans le silence de mort ! Le 20 juin, madame Elisabeth de France avait été épousée à Notre-Dame par le duc d'Albe, procureur du roi d'Espagne ; le 27, fut signé le contrat du duc de Savoie et de madame Marguerite. Une lice splendide avait été établi au bout de la rue Saint-Antoine, devant l'hôtel royal des Tournelles et presque au pied de la Bastille, où étaient enfermés les magistrats arrachés de leurs sièges : depuis trois jours les princes et les seigneurs y joutaient en présence des dames ; le 29 juin, les tenants du tournoi furent les ducs de Guise et de Nemours, le fils du duc de Ferrare et le roi en personne, portant les couleurs de sa dame sexagénaire, la livrée noire et blanche des veuves, que Diane n'avait jamais quittée. Comme le pas d'armes finissait, le roi, qui avait fourni quelques courses "en roide et adroit cavalier," voulut rompre encore une lance avant de se retirer, et, malgré les prières de la reine, il ordonna au comte de Montgomeri de courir contre lui. C'était le capitaine des grades

qui avait mené du Bourg et du Faur à la Bastille. Montgomeri voulut en vain s'excuser. Les deux joueurs se heurtèrent violemment en rompèrent leurs lances avec dextérité ; mais Montgomeri oublia de jeter à l'instant, selon l'usage, le tronçon demeuré dans sa main ; il en frappa involontairement le casque du roi, lui releva la visière et lui fit entrer un éclat du bois dans l'œil ! Le roi tomba sur le cou de son cheval, qui l'emporta jusqu'au bout de la carrière ; ses écuyers le reçurent dans leurs bras ; on le reporta aux Tournelles, au milieu d'une confusion et d'un effroi indicibles. Tous les secours de l'art furent inutiles ; le bois avait pénétré dans la cervelle ; l'illustre Vesale accourut en vain de Bruxelles, sur l'ordre de Philippe II. Henri languit onze jours et expira, le 10 juillet, après avoir, la veille de sa mort, fait célébrer dans sa chambre le mariage de sa sœur Marguerite avec le duc de Savoie. Il était âgé de quarante ans et quelques mois. Toute l'Europe protestante salua le bras du Seigneur dans ce coup de foudre qui venait de frapper le roi persécuteur parmi les fêtes des "impies."—*Henri Martin, 'Hist. de France.'*

On the left is the former *Church of the Visitation*, adding everywhere to the picturesqueness of the street by the marvellous grace of its outline, now, as the Temple S. Marie, given to the Calvinists. The Visitandines were brought from Annecy to Paris by Sainte Marie Chantal. They bought the Hôtel de Cossé, where their admirable domed church was begun by François Mansart in 1632, and dedicated, in 1634, to Notre Dame des Anges. André Fremiot, Archbishop of Bourges, brother of the foundress, Baronne de Chantal, rested in one of its chapels ; in another lay the minister Fouquet, celebrated for his sudden disgrace and imprisonment in 1680 ; in its crypt were a number of coffins of the house of Sévigné. The church occupies the site of the Hôtel de Boissy, where for thirty-three days Henri III. watched by his dying 'Mignon' Quélus, mortally wounded in the great duel of April 27, 1578, promising 100,000 francs to the surgeons in attendance if they could save the life of one to whom he bore 'une merveilleuse amitié.' But it was of no use, and when Quélus had breathed his last, crying out, 'Oh, mon roi, mon roi !' it was the king who, with his own hands, took out the ear-

rings he had given him, and cut off his long chestnut hair.

The chaste and beautiful Louise de la Fayette, the platonic friend of Louis XIII., who preferred a life of seclusion to the temptations of a court, took the veil in the convent of the Visitandines in 1637, to escape at once from the insults of Marie de Hautefort, of Cardinal de Richelieu, and of Anne of Austria, who dreaded her influence over the king. In the month of July which followed her departure, the king went to see her in her convent, where she bore the name of Mère Angelique. He talked to her for three hours through the grille of the parloir, and it was during this conversation that she persuaded him to consecrate the kingdom of France to the Virgin. The letters patent of the 10th of February 1638 gave official and public effect to the vow of Louis XIII.¹ Louise de la Fayette died, as superior of the Visitandines in 1665.

Within two doors of the church (No. 212) is the *Hôte de Mayenne*, or *d'Ormesson*, or *du Petit-Musc*, a very handsome house, built by Du Cerceau for the Duc de Mayenne, and afterwards inhabited by the Président d'Ormesson. It now belongs to the Frères des Ecoles Chrétiennes.

A little farther down the street, on the right (No. 143), is the finest of all the ancient hôtels which still remain in the neighbourhood of the Place Royale, that of the great minister who superintended its erection. The *Hôtel de Sully* or *de Béthune* was built from the designs of Androuet du Cerceau for Maximilien de Béthune, Duc de Sully, the friend and minister of Henri IV., upon part of the site of the Hôtel des Tournelles, with the fortune he made in the king's service.

"Donnez-moi," lui écrivait le roi, "votre foi et votre parole d'être aussi bon ménager de mon bien à mon profit que je vous l'ai

¹ See *Les Bourbons de France*, by De Cesena.

toujours vu être de votre, et de ne désirer de faire vos affaires que de mon su et par ma pur liberalité, qui sera assez ample pour un homme de bien et un esprit réglé comme le vôtre."—*Economies royales*, i. 207.

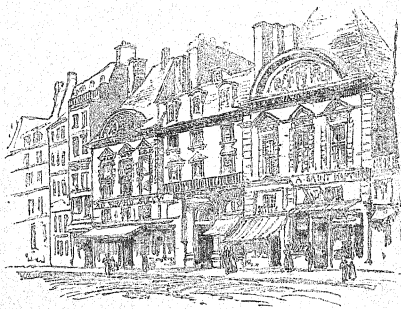
The rich front of the hôtel still looks down upon the Rue S. Antoine, and the four sides of its stately court are magnificently adorned with sculptures of armour and figures of the Four Seasons; masques and leaves decorate its windows. The noble saloon on the first floor has remains of the monogram of Sully; in another room is an ancient mosaic pavement. After Sully, the hôtel belonged to Turgot, then to Boisgelin, by whose name it is still often known. Two other ancient hôtels remain in this part of the Rue S. Antoine. One is the picturesque *Hôtel de Beauvais* (No. 62), built by Antoine Lepautre for Pierre de Beauvais. His wife, Catherine Bellier, who was first waiting-woman to Anne of Austria, is commemorated in the heads of rams (*têtes de béliet*) which alternate with those of lions in the decorations. Catherine owed so much to Anne of Austria that it used to be a saying that she had taken the stones of the Louvre to build her house with. The oval court has masks and pilasters; the vestibule has doric columns sustaining trophies; a staircase, with corinthian columns, bas-reliefs, and a rich balustrade, leads to the principal rooms on the first floor, from one of which, on August 26, 1660, Anne of Austria, with Queen Henrietta Maria of England and her daughter,¹ watched the triumphal entrance into the capital of Louis XIV. and Marie Thérèse. At No. 162 is the Passage S. Pierre, on the site of the prison of the Grange S. Eloy. On its way to the Rue de S. Paul it traverses part of the ancient XV. c. cloisters of S. Paul, supported by solid buttresses, and ceiled with timber in panels.

Besides these houses, No. 88 Rue S. Antoine has a

¹ See *Mémoires de Mlle. de Montpensier*.

remarkable balcony. No. 104 has a portal dating from Henri III. No. 126 is XV. c. No. 134 has still a sign carved in stone—'Truie qui pile.'

Opposite the Hôtel de Sully, the *Rue de S. Paul* leads from the Rue S. Antoine into the ancient *Quartier de S. Paul*, which, with the adjoining Quartier de l'Arsenal, were suburbs of the city before they were included within the

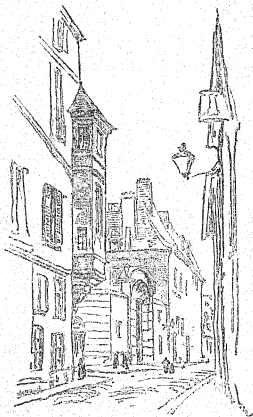


HÔTEL DE SULLY.

walls of Charles V. and thus united to the northern part of the town. The quarter was chiefly inhabited by those who were '*hommes d'eau*,' or persons whose interests lay in the part of the Seine upon which it abutted, being the place where all the boats coming from the upper Seine and the Marne were moored for the lading and unlading of their merchandise. The great Porte de S. Paul took its name

from a church, which dated from the VII. c., and it was divided into several smaller ports, each of which had its own name and destination, under the superintendence of the confraternity of *Marchands de l'eau*. In this mercantile quarter three great religious establishments were situated—the church of S. Paul, the convent of Ave Maria, and the convent of the Célestins. The church was founded in 633 by S. Eloy, prime minister of the Merovingian King Dagobert. But his building, which contained the tomb of the sainted abbot Quintilianus, was only a chapel on the site of the existing Rue de S. Paul, in a spot once called Grange de S. Eloy. Its cemetery, which extended as far as the Rue Beautreillis, was intended as a burial-place for the nuns of the great monastery of S. Martial, which S. Eloy had founded in the Cité, for, at that time, in accordance with the pagan custom, all burials took place outside the town. It was only at the end of the XI. c. that the church of S. Paul les Champs became parochial. Charles V. rebuilt it in the severe gothic style, and it was reconsecrated with great magnificence in 1431. Its entrance, on the Rue S. Paul, had three gothic portals, beneath a tower surmounted by a lofty spire. Its windows were of great beauty, and were not finished till the close of Charles VII.'s reign, for amongst the personages represented in them was the Maid of Orleans, with the legend, *Et moy le Roy*. Through its neighbourhood to Vincennes and afterwards to the Hôtel de S. Paul and the Hôtel des Tournelles, the royal church of S. Paul was for several centuries the *paroisse du roi*. All the dauphins, from the reign of Philippe de Valois to that of Louis XI., were baptized there, in a font which still exists at Medan, near Poissy, whither it was removed by one Henri Perdrier, Alderman of Paris, when the old church was rebuilt. It became a point of ambition with the illustrious persons of the Court to be buried either in its cemetery or in its side chapels, which they had themselves adorned with sculpture,

hangings, or stained glass. The cloisters were approached by an avenue (the present Passage S. Pierre) and exhibited in themselves all the different periods of gothic architecture, as these buildings were only completed in the XVI. c.: decorations were even added to them under Louis XIV.



IN THE RUE DE S. PAUL, NO. 3.

Their galleries had stained windows by Pinaigrier, Porcher, and Nicolas Desangives. In the church the earliest recorded epitaph is that of Denisette la Bertichière, laundry-maid to the king, 1311. The splendid Chapelle de la Communion was the burial-place of the House of Noailles.

The name *Sérail des Mignons* was at one time given to the church from the mignons of Henry III.—Quélus, Maugiron, and Saint-Mégrin¹—buried there. The king erected magnificent tombs to them; but their statues were destroyed in 1588 by the people, led on by the preaching of the monks, who were infuriated at the murder of the Guises. In the choir lay Robert Ceneau (Cenalis), Bishop of Avranches, who died, April 27, 1560, 'en expurgant les hérésies.' Nicole Gilles, the author of the *Annales de France*, was buried in the chapel of S. Louis, which he had built *de ses deniers*. Pierre Biard, sculptor and architect; the famous architect François Mansart, and his nephew Jules Hardouin; Jean Nicot, ambassador of France in Portugal, and the importer of tobacco, called at first *la nicotiana* in his honour; the philosopher Pierre Sylvain Régis, and Adrien Baillet, the learned librarian of the Président de Lamoignon, were also buried here. Isaac de Bourges, writing in 1700, mentions 'le magnifique tombeau du Duc de Noailles' as existing here. Under an old fig-tree in the cemetery was the grave of François Rabelais, curé of Meudon, who died (April 9, 1553) in the Rue des Jardins, and was laid here because he was connected with the parish as priest or canon of the collegiate church of S. Maur des Fossés.

'Rabelais reçut humblement le viatique avant de mourir; mais, au moment de l'extrême-onction, il ne put s'empêcher de dire qu'on lui *graisait les bottes* pour le grand voyage. Il laissa, assure-l'on, sous forme de scellé, cette manière de testament: "Je n'ai rien vaillant, je dois beaucoup; je donne le reste aux pauvres." On lui attribue deux autres mots, qui sont bien dans son caractère: "Je vais chercher un grand peut-être." Et enfin, avec un éclat de rire: "Tirez le rideau, la farce est jouée."—P. Barrère, '*Les écrivains français*.'

The body of Charles de Gontaut, Duc de Biron, executed

¹ Saint-Mégrin, who was looked upon as the mignon of the Duchesse de Guise, was murdered by her brother-in-law, the Duc de Mayenne, in the Rue S. Honoré, July 21, 1578.

in the Bastille under Henri IV., was brought to the churchyard of S. Paul, with that of the 'Man with the Iron Mask,' who died in the Bastille in 1703; and here also were buried the four skeletons which were affirmed to have been found chained in the dungeons of the Bastille in June 1790, but which were more probably dug up in the garden of the Arsenal, where non-Catholic prisoners who died in the Bastille were buried.¹ One year more and both church and cemetery were closed; they were sold as national property in December 1794, and two years afterwards they were demolished for house-building. The crowded bodies which formed the foundation were not removed before the hurried erection of Nos. 30, 32, 34 of the Rue de S. Paul, for fifty years later the proprietors, making new cellars, came upon masses of bones, and even entire coffins, in lead and wood.

The Convent of Ave Maria only received that name under Louis XI. It was originally occupied by Béguines, brought by Lous IX. from Nivelles in Flanders in 1230. Gradually the number of these uncloistered nuns (who took their name from S. Bague, daughter of a *maire du palais* of King Sigebert) amounted to four hundred, known in Paris as *Dévotés*, though, according to the poet Thomas Chantpré, they led by no means an exemplary life. When they afterwards dwindled in numbers, Louis XI. gave their convent, under the name of Ave Maria, to the poor Clares, who flourished greatly under the patronage of his widow, Queen Charlotte. Their house was entered from the Rue des Barrés by a gateway bearing statues of Louis XI. and Charlotte de Savoie, and their church was full of tombs of great ladies, including those of Jeanne de Vivonne, daughter of the lord of Chastaigneraie; of Catherine de la Tremoille, and Claude Catherine de Clermont, Duchesse de Retz. The Président Molé and his wife, Renée de Nicolai, reposed alone in the chapter-house. At the

¹ See Bingham's *History of the Bastille*.

Revolution the convent was turned into a cavalry barrack ; this gave place to a market ; now nothing is left.

Opposite the main entrance of the Ave Maria was the Jeu de Paume de la Croix Noire, on the ramparts of the town. After the Jeu de Paume became unfashionable, at the end of the reign of Louis XIII., its place was taken here for a short time by the *Illustre Théâtre*, where Molière was chief actor, and whence, having made himself responsible for the debts of the company, he was soon carried off to prison in the Grand Châtelet. The door, of the XVI. c., at which he was arrested, still remains at No. 15 *Rue de l'Ave Maria*. The site occupied by the Jeu de Paume had originally been a convent of Carmelites, called Barrés, on account of their long mantles, divided into checks of black and white. It was these nuns who gave a name to the *Rue des Barrés*.

The Carmelites were removed by S. Louis to the Rue du Petit-Musc, and afterwards they moved to the Quartier S. Jacques, selling their land in the Quartier de S. Paul to Jacques Marcel, merchant of Paris, whose son, Garnier Marcel, bestowed it in 1352 upon the Célestins, established here under the patronage of the dauphin Charles, during the captivity of his father, King Jean, in England. As Charles V., he built them a magnificent church, whose portal bore his statue and that of his wife, Jeanne de Bourbon (now at S. Denis). Henceforth the Célestins became the especial royal foundation, and its monks were spoken of by the kings as their *bien-aimés chapelains et serviteurs de Dieu*. From the XIV. c. to the XVI. c. benefactors of the convent were dressed in the Célestin habit before receiving the last sacraments, and thus they were represented upon their tombs in the pavement of the church. Amongst the sepulchral inscriptions here were those of the family of Marcel ; of Jean Lhuiller, counsellor of parliament, and of the famous doctor, Odo de Creil (1373). In the choir were many cenotaphs,

containing only the hearts of the princesses of France buried at S. Denis, but it was also adorned by the tombs of Jeanne de Bourbon, wife of Charles V., 1377 (now at S. Denis); of Léon de Lusignan, last king of Armenia, 1393 (at S. Denis); and of Anne de Bourgogne, Duchess of Bedford, 1432 (now at the Louvre).¹ Annexed to the church by the *Confrérie des dix mille martyrs* in the XV. c. was the chapel which became the burial-place of the united families of Gesvres and Beaune, and contained the body of Jacques de Beaune, lord of Semblançay, Controller of Finances under François I., unjustly hanged on a gallows at Montfaucon in 1543. Near his forgotten grave rose the magnificent monuments of the Potier des Gesvres and de Luxembourg, with their kneeling figures. Three little chapels, communicating with the Chapelle des Gesvres, belonged to other families—that of Rochefort, which produced two chancellors of France in the reigns of Louis XI., Charles VIII., and Charles XII., of whom one, Guy de Rochefort, had a curious tomb; that of the family of Zamet, which began with the financier Sébastien Zamet, who died in 1614 in his magnificent hôtel of the Rue de la Cerisaie, and which ended with his son Jean Zamet, governor of the Château of Fontainebleau, who died in battle in 1622; and that of Charles de Maigné, gentleman of the chamber to Henri II., with a beautiful statue by the Florentine Paolo Poncio, now in the Louvre.

A more magnificent building, like a succursale to S. Denis, rose attached to the Célestins—the great Chapelle d'Orléans, built in 1393 by Louis d'Orléans, the younger son of Charles V. (who was murdered in the Rue Barbette), in fulfilment of a vow of his wife, Valentine de Milan, for his escape from perishing by fire in the terrible masquerade called *le ballet des ardents*, given in the old hôtel of Blanche

¹ On the destruction of the church, her remains—being those of the daughter of Jean sans Peur—were removed to S. Bénigne at Dijon.

of Castille. Here, in the monastery which he had richly endowed, he was buried with his wife (who only survived him a short time), and all his descendants; and here his grandson, Louis XII., erected a magnificent monument (now at S. Denis) to his memory and that of his sons. Beside it stood the urn (also at S. Denis) which contained the heart of François II., and the beautiful group of the three Graces by Germain Pilon (now at the Louvre) which upheld the bronze urn holding the hearts of Henri II., Catherine de Médicis, Charles IX., and his brother, François de Valois, Duc d'Anjou, the suitor of Queen Elizabeth. Near this rose a pyramid in honour of the house of Longueville, and two sarcophagi which contained the hearts of a Comte de Cossé-Brissac and a Duc de Rohan. Here also was the tomb, with a seated statue, of Philippe de Chabot, and that of the Maréchal Anne de Montmorency, by Barthélemy Prieur (both now in the Louvre). All the precious contents of the Célestins, except the few statues now in the galleries, perished in the Revolution. The Boulevard Henri IV. passes over the site of the convent. Its church served as a barn and stable for half a century, and was destroyed in 1849. Amongst the coffins thrown up at this time was that of Anne, Duchess of Bedford, daughter of Jean sans Peur. She was buried here, because after her death her husband recollected how, one night 'qu'elle s'esbattoit à jeux honnestes' with the gentlemen and ladies of her household, she heard the bells of the Célestins sound for matins, and rising up, and inviting her ladies to follow her, went at once to the church, and assisted at the holy office, by the tomb of that Duc d'Orléans whom her father had caused to be assassinated.

Whilst Jean le Bon was a prisoner in England, his son, afterwards Charles V., was oppressed by the growing power of the *Confrérie des Bourgeois*, the municipal authorities of Paris. Under their formidable provost, Etienne Marcel,

they had broken into the Louvre and murdered his two favourite ministers in his presence, his own life only being saved by his consenting to put on the red and green cap of the republican leader, and giving him his own of cloth of gold, arrayed in which he showed himself triumphantly to the people. The king for the time escaped from Paris, and after Marcel had been killed, July 31, 1358, at the Bastille S. Antoine, he determined to seek a more secure residence with the *Association de la Marchandise de l'eau*, which had always been submissive and devoted to the royal authority. Every preceding king had held his Court either in the Cité or at the Louvre, but Charles now bought, near the Port de S. Paul, the hôtel of the Comte d'Etampes, which occupied the whole space between the Rue S. Antoine and the Cemetery of S. Paul. In 1363 he added to his purchase the hôtel of the Archbishop of Sens, with gardens which reached to the Port, and he had also become the owner of the smaller hôtels d'Estomesnil and de Pute-y-Muce, and of that of the abbots of S. Maur, who built another for themselves in the Rue des Barrés. By an edict of July 1364, Charles V., after coming to the throne, declared the Hôtel de S. Paul to be for ever part of the domain of the Crown—the hôtel where 'he had enjoyed many pleasures, endured and recovered from many illnesses, and which therefore he regarded with singular pleasure and affection.' No plan of the Hôtel de S. Paul has come down to us, but we know that it was rather a group of palaces than a single building, the Hôtel de Sens being the royal dwelling-place; the Hôtel de S. Maur, under the name of Hôtel de la Conciergerie, being the residence of the Duc d'Orléans, Duc de Bourgogne, and other princes of the royal family; the Hôtel d'Etampes being called Hôtel de la Reine, afterwards Hôtel de Beaureillis; whilst, on the other side of the Rue du Petit-Musc, were the Hôtel du Petit-Musc, and Maison du Pont-Perrin, probably occupied by Court officials. The palace, as a whole, was surrounded by high walls, inclosing six meadows,

eight gardens, twelve galleries, and a number of courts. We know many of the names of the royal dwelling-rooms, such as the *Chambre de Charlemagne*, so called from its tapestries; the *Galerie des Courges*; the *Chambre de Theseus*; the *Chambre Lambrissée*; the *Chambre Verte*; *Chambre des Grandes Aulnoires*, &c. The garden walks were shaded by trellises covered with vines, which produced annually a large quantity of *Vin de l'Hôtel*. In their shade Charles V. amused himself by keeping a menagerie, and many accounts exist of sums disbursed to those who brought him rare animals. Here the queen and her ladies appeared in the new dress of the time, in which their own arms were always embroidered on one side of their gown, and their husbands' on the other.

From his twelfth year to his death at fifty-four, Charles VI. lived constantly at the *Hôtel de S. Paul*; there he found himself practically a prisoner in the hands of the provost of the merchants, whom his father had come thither specially to avoid, and there, in 1392, he showed the first symptoms of the insanity which returned, with intervals of calm and sense, till his death; there his twelve children by Isabeau de Bavière were born, most of them during his madness; there he several times saw his palace attacked by a mob, and his relations and courtiers arrested without being able to help them; and there, abandoned by his wife and children, he died, Oct. 20, 1422, being only cared for by a mistress, Odette de Champdivers, nicknamed *la petite reine*. For thirteen years after her husband's death, Isabeau de Bavière remained shut up from the detestation of the French, in the *Hôtel de S. Paul*. 'Even her body was so despised,' says Brantôme, 'that it was transported from her hôtel, in a little boat on the Seine, without any kind of ceremony or pomp, and was thus carried to her grave at S. Denis, just as if she had been a simple demoiselle.' From this time the *Hôtel de S. Paul* was deserted by royalty. When Charles VII. returned victorious to Paris he would

not lodge even in the Hôtel des Tournelles, contaminated for him by the residence of the Duke of Bedford, and, whenever he was in Paris, he stayed at the Hôtel Neuf, which is sometimes supposed to have been the same as the Hôtel du Petit-Musc, afterwards (when given by Charles VIII. to Anne of Brittany) known as Hôtel de Bretagne. In spite of the letters-patent of Charles V. declaring the Hôtel de S. Paul inalienable from the domains of the Crown, Louis XI. bestowed several of the satellite hôtels dependent on the palace upon his friends, and during the reign of François I. the Rues des Lions, Beautreillis, and de la Cerisaie, recalling by their names the ancient sites they occupied, had invaded the precincts of the palace. A great part of the buildings and land extending from the Rue des Barrés to the Rue du Petit-Musc, with the great royal palace 'fort vague et ruineux,' was alienated in 1516 for the benefit of Jacques de Geroilhac, grand-master and captain-general of the artillery of France, in reward for his public service, especially at the battle of Marignan; finally, in 1542, all the rest of the royal domain in the Quartier de S. Paul, comprising a great number of hôtels under different illustrious names, was sold, and the sites were soon occupied by fresh buildings. Scarcely any fragments of the vast royal palace remain. A tourelle, which may have belonged to one of the minor hôtels of the royal colony, still exists at the corner of the Rue de S. Paul and Rue des Lions.

'Cette rue prit son nom du bâtiment et des cours où étoient renfermés les grands et les petits lions du roi. Un jour que François I. s'amusoit à regarder au combat de ses lions, une dame ayant laissé tomber son gant, dit à De Lorges, "Si vous voulez que je croye que vous m'aimez autant que vous me le jurez tous les jours, allez ramasser mon gant." De Lorges descend, ramasse le gant au milieu de ces terribles animaux; remonte, le jette au nez de la dame; et depuis, malgré toutes les avances et les agaceries qu'elle lui faisoit, ne voulut jamais la voir.'—*De Saint-Foix, 'Essais sur Paris,' 1776.*

In the *Rue des Lions*, No. 3 has a fountain of Louis XV.

in its court; No. 10 has admirable buildings of Louis XIII.; Nos. 12 and 13 fine dormer windows. In the *Rue Beaufort*, No. 7 has a curious staircase; No. 10 was the *Hôtel de Valentinois*; No. 14 is the *Hôtel de Lyonne*, with a fine court; No. 20 is part of the *Hôtel de Charny* of 1676, and has an admirable staircase; No. 22 is the *Hôtel Maupertuis*, with chimneys and internal decorations of pure Louis XIII.

The *Hôtel de Vieuville* is named from the Marquis de Vieuville, Surintendant des Finances under Louis XIII. Its courtyard opens on the left at the angle of the *Rue de S. Paul* and the *Quai des Célestins*, but, picturesque as it is in its high dormer windows of brick, dates only from the time of Henri III. It appears in the plan of Gomboust of 1652.

The old hôtel behind the *Hôtel de Vieuville* is the *Hôtel des Lions du Roi*, which was appropriated by Jacques de Geroilhac as his residence, in his quality of *grand écuyer*, because it adjoined the vast royal stables, which still exist, surmounted by granaries, lighted by lofty ornamented windows. The hôtel has long been an establishment for distilled waters, but it retains some of its halls with painted ceilings, and walls decorated in stucco. Its entrance from the *Quai des Célestins*, much altered, is perhaps the main entrance to the royal palace of S. Paul, but a row of houses has taken the place of the fortified wall which protected the royal residence towards the river.

Opening from the *Rue de S. Paul* to the east is the *Rue Charles V.*, where No. 10, partly rebuilt in the beginning of the XVIII. c., was the *Hôtel de Maillé*, and No. 12 was the *Hôtel d'Aubray*, inhabited by the Marquise de Brinvilliers, the famous murderess. During her trial, Mme. de Sévigné wrote—

‘3 *Juillet*, 1676.—L'affaire de la Brinvilliers va toujours son train; elle empoisonnoit de certaines tourtes de pigeonnoux, dont plusieurs

mouroient ; ce n'étoit pas qu'elle eût des raisons pour s'en défaire, c'étoient de simples expériences pour s'assurer de l'effet de ses poisons. Le Chevalier du Guet, qui avoit de ces jolis repas, s'en meurt depuis deux ou trois ans ; elle demandoit l'autre jour s'il étoit mort ; on dit que non ; elle dit en se tournant : " Il a la vie bien dure."

And, after her execution—

' 17 Juillet, 1676.—Enfin, c'en est fait. La Brinvilliers est en l'air ; son pauvre petit corps a été jeté, après l'exécution, dans un fort-grand feu, et ses cendres au vent ; de sorte que nous la respirons, et par la communication des petits esprits, il nous prendra quelque humeur empoisonnante, dont nous serons tous étonnés.

' La Brinvilliers est morte comme elle a vécu, c'est-à-dire, résolument. Elle entra dans le lieu où l'on devoit lui donner la question ; et voyant trois seaux d'eau, elle dit : " C'est assurément pour me noyer ; car de la taille dont je suis, on ne prétend pas que je boive tout cela." Elle écouta son arrêt dès le matin, sans frayeur et sans foiblesse, et sur le fin elle fit recommencer, disant que ce tombereau l'avoit frappée d'abord, et qu'elle en avoit perdu l'attention pour le reste. Elle dit à son confesseur, par le chemin, de faire mettre le bourreau devant elle, *afin*, dit-elle, *de ne point voir ce coquin de Desgrais, qui m'a prise*. Desgrais étoit à cheval devant le tombereau. Son confesseur la reprit de ce sentiment ; elle dit, " Ah, mon Dieu ! je vous en demande pardon, qu'on me laisse cette étrange vue." Elle monta seule et nuds pieds sur l'échelle et sur l'échafaud, et fut un quart-d'heure *mitrodée*, rasée, dressée et redressée par le bourreau ; ce fut un grand murmure et une grande cruauté. Le lendemain, on cherchoit ses os, parce que le peuple croyoit qu'elle étoit sainte. Elle avoit, disoit-elle, deux confesseurs, l'un soutenoit qu'il falloit tout avouer, et l'autre non ; elle rioit de cette diversité, disant, " Je puis faire en conscience ce qu'il me plaira " : il lui a plu de ne rien avouer.'

The Rue Charles V. leads to the *Rue de la Cerisaie*, where, at No. 21, are remains of the house which Philibert Delorme built for himself, and which he intended as a specimen of his finished work. His book, *Nouvelles inventions pour bien bastir*, draws attention to it as a model 'estant le tout proposé par manière d'exemple et pour montrer comme l'on doit appliquer les fenêtres et portes.' At the back of the garden of No. 22 is the façade of the

back part of the house, with a winding staircase of massive stone.

Turning along the quay, at the angle of the Rue du Petit-Musc, No. 2 is the *Hôtel de Lavalette*, formerly Hôtel Fieubet, built by Hardouin Mansart for Gaspard de Fieubet, Chancellor of Queen Marie Thérèse—stately and beautiful, and decorated with paintings by *Lesueur*, though overcharged with ornament by Le Gros for its possessor since the Revolution.

‘Hôtel Fieubet n’est pas aussi ancien que l’hôtel de la Vieuville ; il n’avait pas changé de physionomie, avant que M. A. de Lavalette eût l’idée de la remanier entièrement, en le surchargeant de sculptures qui lui donnent un caractère hybride, quoique très-pittoresque. Ce bel hôtel fut construit, sous la régence d’Anne d’Autriche, pour un chancelier de cette reine, Gaspard Fieubet, qui devint conseiller d’Etat pendant le règne de Louis XIV., et qui tenait plus aux choses de l’esprit qu’aux vanités de cour ; il rassemblait dans son hôtel une société choisie, et faisait concurrence aux *samedis* de Mlle. de Scudéry. Les poètes avaient le pas sur les prosateurs, chez Gaspard Fieubet, qui se mêlait de faire des vers et qui fut l’ami de la Fontaine.’—*Paris à travers les âges*.

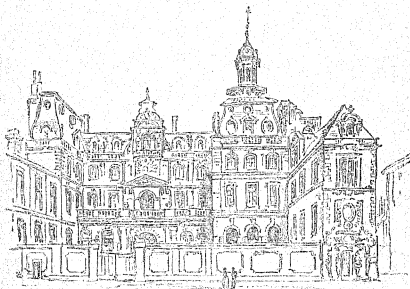
At No. 4 Quai des Célestins the sculptor Barye died in 1875. No. 10 is the *Hôtel de Nicolai*. No. 14 is the *Petit Hôtel Beaumarchais*. On No. 32 an inscription marks the site of the Tour Barbeau.

Behind the Boulevard Henri IV., on the west, was the Hôtel de Lesdiguières, built by the Italian financier Sébastien Zamet, the friend of Henri IV., who constantly came with Gabrielle d’Estrées to this hôtel, called by the people *le palais d’amour du roi*. It was after a supper here that Gabrielle first felt the pangs of which she died (1599), and which are supposed to have been caused by poison. After the death of Sébastien Zamet, in 1614, the hôtel was sold to the Constable de Lesdiguières, who gave his name to it. A century later, 1717, the Czar Peter I. of Russia lodged there during his visit to Paris. The hôtel has long been destroyed, but the formation of the boulevard disclosed

the sculptured tomb of a cat of Françoise Marguerite de Gondy, Duchesse de Lesdiguières, inscribed—

‘Cy-gist une chatte jolie ;
Sa maîtresse, qui n’aima rien,
L’aima jusques à la folie . . .
Pourquoi le dire? On le voit bien.’

The *Quai Henry IV.*, beyond the *Quai des Célestins*, occupies the site of the *Ile Louviers*, united to the mainland, *c.* 1840.



HÔTEL DE LAVALETTE.

At the entrance of the *Boulevard Henri IV.*, opposite the *Hôtel de Lavalette*, is the entrance of the *Rue de Sully*, bordered on the right by the building still called the *Arsenal*, though no cannon have been cast in Paris since the reign of Louis XIV. From the time of Philippe Auguste all weapons of war were made in the Louvre, till Charles V., for security, transferred the seat of government to the *Hôtel*

de S. Paul. After this, weapons were manufactured within the walls of the hôtel in the Marais, and were laid up in the great round Tour de Billy, which stood outside the city, beyond the Célestins.

Sully was made Grand Master of Artillery by Henri IV., who was constantly coming hither from the Louvre to visit him, and who, whilst Sully was looking after his magazines and foundries, delighted to improve the residence and gardens of his favourite minister. Sully built for the king Le Cabinet de Henri IV., a charming summer pavilion, containing one good chamber, with an oratory attached, looking upon the Ile Louviers. But one day, on his way to Sully at the Arsenal, the king was murdered.

Marie de Cossé-Brissac, wife of the Grand Master Duc de la Meilleraie, entrusted the internal decoration of the Cabinet de Henri IV.—which had never been completed—some say to Simon Vouet, others to Claude Vignon.

‘La grande pièce du cabinet de Henri IV., que la duchesse destinait à devenir sa chambre à coucher, se trouvait divisée en deux parties distinctes, par le sujet même des tableaux qui en faisaient l’ornement : ici, dans la partie la plus ample, le plafond et les lambris représentaient allégoriquement les principaux faits d’armes du maréchal de la Meilleraie, entre autres le siège de la Rochelle et celui de Hesdin, avec la prise de plusieurs villes du Roussillon. Il est donc incontestable que ces peintures ont été faites en 1643 ou 1644. Un tableau, qui paraît original et qui peut remonter à l’époque de Sully, représente l’entrée de Henri IV. à Paris, en 1594, quand le duc de Brissac lui en ouvrit les portes. Ce tableau est un souvenir de famille, que Marie Cossé, duchesse de la Meilleraie, devait tenir à faire figurer au milieu des trophées militaires de son mari. Dans la partie la plus exigüe du cabinet, laquelle formait la ruelle et contenait le lit d’honneur de la duchesse, l’artiste a exécuté des peintures analogues à la destination d’une chambre à coucher : c’est le dieu du sommeil, entouré des songes heureux. La petite chambre qui fait suite au cabinet de Henri IV. annonce, par les peintures qui la décorent, qu’elle servait d’oratoire : on y voit aussi, sous un plafond qui offre des sujets empruntés à la gloire céleste, les femmes fortes de la Bible, auxquelles le peintre s’est permis d’ajouter la Pucelle d’Orléans et la duchesse de la Meilleraie elle-même, dont on a du noircir plus tard le costume en

habits de veuve, lorsqu'elle eut perdu son mari, que son fils remplaça comme grand-maitre de l'artillerie, à l'Arsenal.'—*P. L. Jacob, "Paris à travers les âges."*

The Arsenal was the scene, in 1661, of the trial of Nicolas Fouquet, the dishonest Surintendant des Finances under the presidency of Séguier.

The office of Grand Master of the Artillery was always given to the greatest personages of the Court. The Duc de la Meilleraie was succeeded by his son the Duc de Mazarin; then followed the Duc de Lude, 1669; and the Duc d'Humières, 1683. At this time the Arsenal was the seat of an extraordinary criminal tribunal, to inquire into the crimes of magic and poisoning, concerning which terrible revelations were made during the trial of the Marquise de Brinvilliers, and which involved the Comtesse de Soissons and many others of the greatest ladies in France. In 1694, Louis XIV. gave the office of Grand Master of Artillery to the Duc de Maine (his much-indulged son by Mme. de Montespan); and his wife, Anne Louise de Bourbon-Condé, established herself there for a time, and inserted her portrait, as a nymph, by *J. B. Vanloo*, over the chimney-piece of the Cabinet de Henri IV. 'L'arsenal était renversé pour y bâtir un beau logement pour le Duc de Maine,' says S. Simon. The last Grand Master was his brother, the Comte de Toulouse.

The old hôtel of the Grand Master was rebuilt under the Régent d'Orléans by Boffrand, but he preserved all that was interesting in the house, only encasing the outer walls which contained the rooms of Sully and Henri IV. When the office of Grand Master of Artillery was suppressed, that of Governor of the Arsenal remained, and to this Marc-Antoine René Voyer de Paulmy, son of the Marquis d'Argenson, was appointed. He cared nothing about cannons, but devoted his whole time and fortune to the acquisition of a magnificent library, which comprised 100,000 printed works and 3000 MSS. Just before his

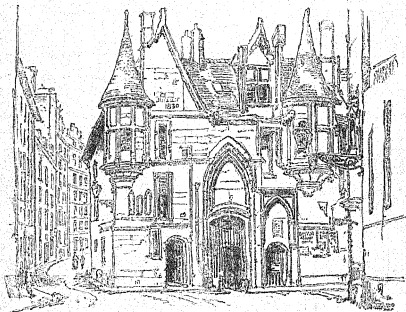
death he sold his library to the Comte d'Artois, who, by purchase, added to it the library of the Prince de Soubise. At the Revolution, the collection was seized and became a Public Library, and at the Restoration, when urged to claim what was his own, the Comte d'Artois refused to do so, only stipulating that the Library should be called *Bibliothèque de Monsieur*. The Library (open daily from 10 to 3, except on Sundays and holidays) is well worth visiting. Its collection now amounts to about 360,000 volumes, and is generally known as the *Bibliothèque de Paulmy*. It is especially rich in early French poetry.

In the *Rue de Figuier*, behind the Hôtel de S. Paul, will be found the remains of the *Hôtel de Sens*, once enwoven with the immense pile of buildings which formed the royal residence. Jean le Bon, returning from his captivity in London, was here for some time as the guest of the Archbishop of Sens. Charles V. bought the hôtel from Archbishop Guillaume de Melun, but upon the destruction of the rest of the palace, that part which had belonged to them was restored to the Archbishops of Sens. In the beginning of the XVI. c. the hôtel was rebuilt by Archbishop Tristan de Salazar.

Under Henri IV., the palace was inhabited for a time by Marguerite de Valois (daughter of Henri II.), the licentious Reine Margot, when, after her divorce, she left Auvergne, and obtained the king's permission to establish herself in Paris. Here it is said she used to sleep habitually in a bed with black satin sheets, in order to give greater effect to the whiteness of her skin. She came to the hôtel in August 1605, and left it before a year was over, because, as she was returning from mass at the Célestins, her page and favourite Julien was shot dead at the *portière* of her carriage, in a fit of jealousy, by Vermond, one of her former lovers. The queen swore that she would neither eat nor drink till she was revenged on the assassin, and he was beheaded two days after, in her presence, opposite the

hôtel. That evening she left Paris, never to return, as the people were singing under her windows —

'La Royne-Vénus demi-morte
De voir mourir devant sa porte,
Son Adonis, son cher Amour,
Pour vengeance a devant sa face
Fait défaire en la mesme place
L'assassin presque au mesme jour.'



HÔTEL DE SENS.

It was within the walls of the Hôtel de Sens, additionally decorated by Cardinal Dupont, that Cardinal de Pellevé, Archbishop of Sens, one of the principal chiefs of the Ligue, united the leaders of the Catholic party, and there he died, March 22, 1594, whilst a *Te Deum* was being chanted at Notre Dame for the entry of the king to Paris.

After the archbishops of Sens ceased to be metropolitans of Paris (which was raised from a bishopric to an archbishopric in 1622), they deserted their hôtel, though they were only dispossessed as proprietors by the Revolution. In the last century the hôtel became a diligence office ; now a *fabrique de confitures* occupies the chamber of *la galante reine*, but the building is still a beautiful and important specimen of the first years of the XVI. c., and no one should fail to visit its gothic gateway, defended by two encorbelled tourelles with high peaked roofs. A porch, with vaulting irregular in plan, but exquisite in execution ; its brick chimneys, great halls, the square donjon tower at the back of the court, and the winding stair of the tourelle, remain entire ; only the chapel has been destroyed. On the left of the entrance is an eight-pounder ball, which lodged in the wall, July 28, 1830, during the attack on the convent of Ave Maria. The house is despoiled of its chimney-pieces and carved woodwork, sold to collectors in 1891.

No. 5 Rue du Figuier has a curious well with a sculptured rim. No. 8 is said to have been the residence of Rabelais, who died in the Rue des Jardins.

A short distance hence, facing the Rue S. Antoine, is the *Jesuit Church of S. Paul and S. Louis* (commonly called *Les Grands Jesuites*), erected 1627-41, by François Derand for Louis XIII., who laid the first stone, on the site of a Jesuit church built (1580) on ground formerly occupied by the hôtel of the Cardinal de Bourbon. Ravallac, the murderer of Henri IV., declared that the Jesuit d'Aubigné met him in this earlier church and instigated his crime. The first mass in the present church was celebrated by Cardinal de Richelieu. The munificence of Louis XIII., who paid for the existing church, was commemorated by the Jesuits in a medal inscribed *Vicit ut David, aedificat ut Salomon*. Richelieu added the portal, from designs of the Jesuit Marcel Ange. The church has a reminiscence

of S. Andrea della Valle and S. Ignazio at Rome, but is greatly their inferior. It is cruciform, with a very handsome dome. Two inscriptions on black marble against the last pillars of the nave commemorate Bourdaloue ('Hic jacet Bourdaloue'), 1704, and Huet, Bishop of Avranches, 1721, buried here.

'Le Bourdaloue prêche, comme un ange du ciel.'—*Mme. de Sévigné*.

'11 Mars 1670. Le Père Bourdaloue prêche: bon Dieu! tout est au-dessous des louanges qu'il mérite.'—*Memoires de Madame*.

The interesting monuments in this church, destroyed in the Revolution, included those of the great Condé and his father Henri de Bourbon, by Sarazin, also that of the cruel Chancellor René de Birague, now in the Louvre. The heart of Louis XIII. was also preserved here in a golden urn supported by silver angels by Sarazin, and the heart of Louis XIV., brought hither in 1715, in a case by Coustou le Jeune. A magnificent mausoleum, erected by Président Perault, the intendant of the great Condé, contained the heart of that prince, with those of several of his descendants. The pulpit was given by Gaston de France, brother of Louis XIII.¹ The high altar is ornamented by a relief—the Pilgrims of Emmaus—by *Michel Auguier*. In a chapel on the left is a Madonna by *Germain Pilon*. In the left transept is Christ in the garden of Olives, an early work of *Eugène Delacroix*. A representation of the Abbey of Longchamps is said to be by *Philippe de Champaigne*. In the right transept a picture of S. Isabelle (sister of S. Louis) offering that abbey to the Virgin is perhaps by the same hand. The crucifix in the sacristy comes from the old chapel of the Bastille. The shells which serve as bénitiers were given by Victor Hugo when his first child was baptized. The name of S. Paul was added to that of S. Louis when the old church of S. Paul was destroyed in 1796.

¹ See Isaac de Bourges, 1700.

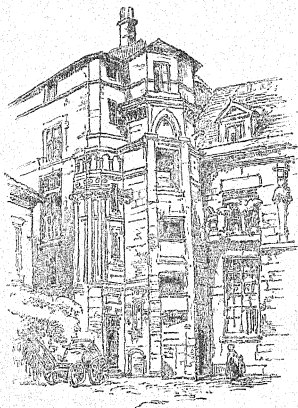
Around the fountain opposite the church, the Cour des Aides and the Chambre des Comptes fought for precedence at the funeral of Cardinal de Birague.

At No. 102, Rue S. Antoine, is the entrance of the *Passage Charlemagne*, which crosses the courtyard of the *Hôtel du Prévôt de Paris*, sometimes called *Hôtel de Graville*, *Hôtel d'Aubryot*, or *du Porc-épic*, which belonged to Hugues Aubryot, founder of the Bastille. We hear of his residing, not at the Petit Châtelet, the official residence of the provosts, but (1381) at his hôtel, called Porc-épic—'à la poterne Saint-Pol.' Having incurred the hatred of the University by his stern repression of its disorders, he was accused of heresy and favouring the Jews (a terrible crime at that time), and condemned, on a scaffold before Notre Dame, to pass the rest of his life 'on the bread and water of affliction' in the dungeons of For l'Evêque, whence he was transferred to the Bastille, but, being set free in a popular insurrection, escaped to Burgundy. After the time of Aubryot, the hôtel became a *séjour* of Louis d'Orléans, the builder of Pierrefonds, who created the order of Porc-épic. Then followed J. de Montaigu, the Connétable de Richemont, Estouteville, the Admiral de Graville and the Connétable de Montmorency, whose widow sold it to the Cardinal de Bourbon, by whom it was bequeathed to the Jesuits, after which it became a dependance of their college, now Lycée Charlemagne.

'Dans une cour noire, verte d'humidité, et qui est comme un puits, on voit encore l'ennuyeux bâtiment (aujourd'hui Collège Charlemagne). Les corridors étroits et monotones, percés de portes basses, vous mettent dans des chambres nues, tristement blanchies à la chaux. Dans une de ces chambres se trouvait un vieux cuistre, le P. Tellier, durci, recuit, dont l'âme fiel jaunissait ses yeux louches. S'il ne les eût baissés, on n'eût pu supporter son regard de travers, faux, menteur, et pourtant d'un fou furieux.'—*Michelet, 'Hist. au Dix-Septième Siècle.'*

In the plan of Paris of 1570, attributed to Du Cerceau, this hôtel is inscribed as 'Logis du Preuost

de Paris.' The buildings are of the time of François I. They are very little known and have therefore happily escaped 'restoration,' so that their colour is glorious. In the dark arcades of the court, the delicate friezes, broadly over-hanging eaves, arched doorways, twisted

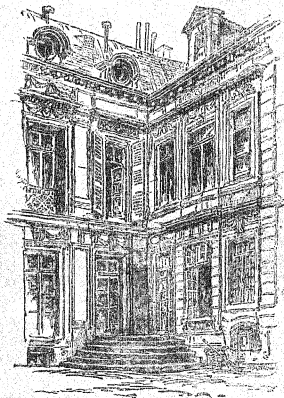


HÔTEL DU PRÉVÔT DE PARIS.

staircase, brilliant flowers in the windows, bright glints of green seen through dark entries, and figures and costumes full of colour—for such are still to be seen in the Marais—an artist may find at least a dozen subjects worthy of his skill.

The southern side of the Hôtel du Prévôt opens upon

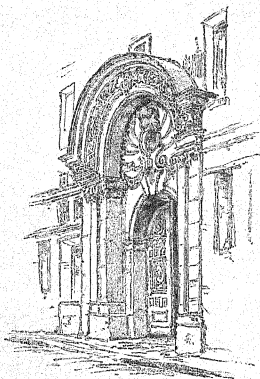
the *Rue Charlemagne*, formerly *Rue des Jardins S. Paul*, where there is much to repay a student of street architecture. In this street Rabelais died and Molière passed the first years of his dramatic apprenticeship. In the court of the barrack is a tower given by Charles VIII. to



IN THE HÔTEL D'AUMONT.

the nuns of the Ave Maria. Crossing the *Rue des Nonnains d'Hyères*, so called from an offshoot of the Abbey of Hyères established here in 1182 (and where No. 5 has a curious bas-relief of painted stone representing a knife-grinder), we reach the *Rue de Jouy*, where the Alcazar

Jouy had his residence. Its site is now occupied by the *Hôtel d'Aumont*, built by François Mansart for the Duc d'Aumont. It afterwards belonged to the Abbé Terray. The courtyard is magnificent, and there are several richly-decorated rooms, though the splendid ceiling on which



GATE OF HÔTEL DE LUXEMBOURG.

Lebrun represented the apotheosis of Romulus is gone. Altogether this is one of the finest hôtels of the period in France. It is now occupied as the *Pharmacie Générale*. In the garden was once a *Vénus couchée*, regarded as a masterpiece of Auguier. The hôtel at No. 9 dates from 1684.

On the left opens the *Rue Geoffroy d'Asnier*, where we find (No. 26) the *Hôtel de Châlons-Luxembourg*, built for the Connétable de Montmorency, and restored in the XVII. c., with an entrance gate of noble proportions. Its little courtyard of brick and stone is very richly decorated with masks and pilasters after the fashion of the time. The entrance is preceded by a *perron*, and the court has a pavillon of the time of Louis XIII., with paintings by *Boucher* and *Oudry*. No. 19, of the XVII. c., was the *Hôtel de Preuilly*.

Almost opposite the Hôtel de Chalons, down a narrow entry, we have a most picturesque view of the back of the old Church of S. Gervais: though at the end of the alley, as we emerge into sunshine, we seem to enter upon a younger Paris, and leave the narrow historic streets of the Marais. The last of these, however, at the back of the church, is the *Rue des Barres*, where the handsome Louis de Bourdon, one of the lovers of Queen Isabeau de Bavière, was met by Charles VI., as he was on his way to his mistress. The king ordered Tannegui du Chatel to arrest him, and he was tried that night, sewn up in a sack, and thrown into the Seine, with these words upon the sack—'Laissez passer la justice du roi.'¹ No. 4 Rue des Barrés is the *Hôtel Charny*.

The church of SS. *Gervais and Protais*,² founded under Childebert I. in the VI. c., is chiefly XVI. c. The Grecian portico, intensely admired at the time of its erection, was added in 1616 by Salomon de Brosse.

'Debrosse dépensa des facultés très-distinguées en essais malheureux pour marier les trois ordres grecs superposés à un principe de construction incompatible avec la système antique: le portail de S. Gervais plaqué contre une église ogivale n'a pu être admiré qu'à une époque où l'on avait perdu la notion de l'harmonie dans l'art.'—*Martin*, '*Hist. de France*.'

'S. Gervais, qu'un portail de bon goût a gâté.'—*Victor Hugo*.

¹ Monstrelet, p. 244.

² Martyred at Milan under Nero.

The gothic tower on the north had a classical storey added at the same time with the portico. The interior is one of the best specimens of gothic architecture in Paris. The XVIII. c. ornaments of the high-altar belonged to the abbey church of S. Geneviève. The XVI. c. stalls are the only ones of the kind in Paris. The subjects on the *miséricordes* are exceedingly curious. The second chapel of the choir contains a fine (restored) window by Robert Pinaigrier, 1531. Only fragments remain of glorious windows by Jean Cousin. In the chapel, right of the apse, is the tomb, by Mazeline and Hurtelle, of the Chancellor Michel le Tellier, 1685, preserved in the museum of the Petits-Augustins during the Revolution. His son, the Archbishop of Reims, the chancellors Louis Boucherat and Charles Voysin, the painter Philippe de Champaigne, the philosopher Ducange, and the poet Crébillon, were buried here in the vaults, but their tombs are destroyed. The Lady Chapel, of 1417, is a beautiful specimen of flamboyant gothic, spoilt by paint and gilding. The three windows of the apse are attributed to Pinaigrier. The vaulting is a *chef-d'œuvre*.

‘Sans nous arrêter davantage aux clefs pendantes, ni aux petits anges qui se tiennent suspendus aux retombées, nous devons citer la couronne tout évidée à jour qui semble descendre de la voûte, comme un splendide emblème de celle que la Vierge a reçue dans le ciel. Elle a six pieds de diamètre et trois pieds six pouces de saillie. Nous savons bien que le fer est ici venu en aide à l’adresse du constructeur. Mais il fallait encore beaucoup d’habileté pratique, même avec ce secours, pour surmonter les difficultés de la taille et de la pose d’une semblable décoration, comme l’ont fait les frères Jacquet, qui passaient d’ailleurs pour les plus ingénieux maçons de leur temps. Le date de 1547 se lit en lettres de relief sur les bords de la couronne. Un donjon fortifié et des étoiles rappellent les titres de Tour de David et d’Etoile du matin, que les litanies donnent à la mère de Jésus.’—*De Guilhaemy*.

The chapel of S. Denis (left transept) has a picture (1500), of many compartments, representing the Passion and

Crucifixion, by *Aldegrever* (1502–1562), a pupil of Albert Dürer. From the first chapel of the nave (descending) is entered the beautiful oratory, called the *Chapelle de Scarron*, built by Jacques Betaud, Président de la Cour des Comptes (1684), and adorned by *Francks* with scriptural subjects, the saints being represented in periwigs. Paul Scarron, first husband of Mme. de Maintenon, was buried here. In the chapel of S. Philomène the saint is represented in a grotto. The altar-piece of the chapel of S. Laurence is XVI. c.; but all the best pictures of the church have been carried off to the Louvre. S. Gervais was one of the especial scenes of the Fête de la Raison.

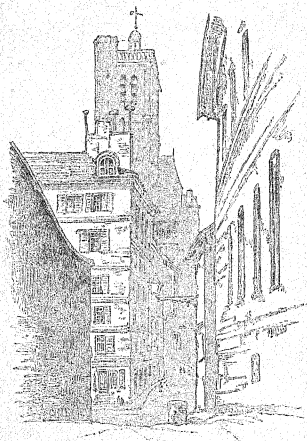
‘A S. Gervais, la cérémonie se fit sans banquet; les femmes du marché S. Jean y entroient avec leurs éventaires; toute l’église sentoit le hareng. Des marchands de ptisanne tintoient leurs gobelets, pour apaiser la soif du met salé. Il y avoit bal dans la chapelle de la Vierge; quelques lumignons, qui répandoient plus de fumée que de lumière, servoient de lustres. En effet, pour ne point laisser un seul instant à la pudeur, on ajouta la nuit à la dépravation afin qu’au milieu de la confusion de ces assemblées, les abominables désirs, allumés pendant le jour, s’assouvissent librement durant les ténèbres.’
—*Mercier, ‘Le nouveau Paris.’*

A house, now pulled down, which concealed the view of the portico of S. Gervais, was long inhabited by Voltaire.

The open space in front of S. Gervais was long known as Place du Martroy. This name, with that of the Rue du Martroy (from *martreium*, *martyrium*), commemorated the many executions which took place there, beginning with a priest and a woman burnt for heresy, and a relapsed Jew—under Philippe le Bel; followed (April 1314) by the horrible execution of Philippe and Gauthier d’Aulnay, the supposed lovers of Marguerite and Blanche, wives of Louis le Hutin and his brother and successor Charles—roasted, mutilated, and finally beheaded.

In the *Rue François Miron*, which runs E. from S. Gervais just S. of the Rue de Rivoli, No. 13 is an ancient

gabled house ; Nos. 36 and 38 have interesting decorations ; No. 42 has dormer windows of XV. and XVI. c. ; Nos. 52-56 were formerly a stately hôtel. In the *Rue Bourg Tibourg*, on the N. of the Rue de Rivoli, Nos. 5 to 19 formed the



AT THE BACK OF S. GERVAIS.

Hôtel Nicolai, and No. 32 was the hôtel of the Ducs de Vendôme, sons and grandsons of Henri IV. In the *Rue des Juifs*, No. 20 has a good XVI. c. court and façade.

We now reach the *Hôtel de Ville*, the centre of the municipal life of Paris, rebuilt by Ballu and Deperthes after the

destruction (May 24, 1871) of its more magnificent predecessor during the reign of the Commune, which had been proclaimed there on the 26th of the preceding March. The present building is a noble specimen of French renaissance, and is adorned with statues of eminent Frenchmen of all ages. The name of the *Salle S. Jean* is all that recalls the existence of the old church of S. Jean-en-Grève,¹ once the baptistery of S. Gervais, where the miraculous Host of the Rue des Billettes was constantly adored, and which was afterwards swallowed up in the buildings of the municipal palace.

From Roman times Paris, or Lutèce, as a municipal town, had administrators elected by the chief citizens, with a préfet named by government, who afterwards took the name of comte, then of vicomte. These early préfets resided on the Isle de la Cité, and the earliest municipal council appears to have been the Collège des Nautes (Bateliers), which held its meetings on the island, on the site afterwards occupied by the Hôtel des Ursins. It is supposed, however, that the first building erected as a kind of Hôtel de Ville was an old edifice (only destroyed in 1744) near the Petit Pont. At the same time Le Parloir aux Bourgeois, which existed in the Rue S. Jacques, was a tribunal of commerce.

It was Etienne Marcel, mayor of Paris, who first established the municipal council at the Place de Grève, at that time the only large square in Paris. In July 1357 he purchased as *un Hostel de Ville* the Maison aux Piliers, which had been inhabited by Clémence d'Hongrie, widow of Louis le Hutin, and which afterwards took the name of Maison du Dauphin ('*Domus domini Delphini* in Grieve') from her nephew and heir, Guy, Dauphin de Viennois. In 1532 a

¹ Famous in 1508 for the revivalist sermons of Frère Maillard, the Savonarola of France. His vigorous, fearless discourses (*Maillardi Sermones*) are well worth examining, as an exposure of the luxury and licentiousness of the time, especially amongst the clergy.

new Hôtel de Ville was begun, and finished by the architect Marin de la Vallée, in the reign of Henri IV. This was so much altered by successive restorations and revolutions that only a staircase, two monumental chimney-pieces in the Salle du Trône, and some sculptured doorways and other details remained from the interior decorations in the old building at the time of its destruction.

Till the time of Louis XVI. the history of the Hôtel de Ville was entirely local ; after that it became the history of France. It was there that Louis XVI. received the tri-coloured cockade from Bailly, mayor of Paris, July 17, 1789 ; and there, in the chamber called, from its hangings, *Le Cabinet Vert*,¹ that Robespierre was arrested, in the name of the Convention, during one of the meetings of the Commune, July 27, 1794.

'Here, in the great hall, the Robespierrists awaited in silence the result of the appeal to the sections. Robespierre and his more immediate friends had withdrawn to an adjoining room for private conversation. Suddenly several shots were heard in the hall, and a terrible report spread like wildfire that Robespierre had taken his own life. On receiving the intelligence that the National Guard had everywhere decided for the Convention, S. Just and Lebas called on their chief to go forth in person and lead his few faithful followers to attack the Convention. When Robespierre, broken in spirit, refused compliance, Lebas, who on the previous day had already expected an unfavourable issue, cried, "Well, then, there is nothing left for us but to die." He had a pair of pistols with him, one of which he handed to Robespierre, and shot himself with the other at the same moment. S. Just remained on this occasion and during the whole day in a state of gloomy repose, but Robespierre put his weapon to his mouth and pulled the trigger with an unsteady finger ; in his hesitation he shattered his chin, but did not wound himself mortally. Almost at the same moment Léonard Bourdon led his troops into the Hôtel de Ville, where the city party, in their wild confusion and despair, were unable to decide on any common course of action. The younger brother of Robespierre jumped out of the window to the pavement, but was still alive when he was seized below. Henriot was shot through the panes

¹ This famous room was pulled down before the destruction of the late Hôtel de Ville.

by one of his own party who was enraged at his want of self-possession, and fell upon a heap of rubbish only slightly wounded. They were all arrested within a few minutes. After the declaration of outlawry there was no need of any further judicial proceedings, but it was not until the afternoon that the preparations for their execution had been completed. Robespierre had been laid on a table, with a box under his wounded head; he remained still and silent, and only moved to wipe the blood, which flowed copiously from his face, with pieces of paper; he heard nothing about him but words of wrath and triumph, yet he never moved a muscle, and regarded his persecutors with fixed and glassy eyes. At last the carts arrived to bear him and his twenty-one companions to the place of execution. On the scaffold the executioner tore away the scanty bandage from his head, and then he uttered a shrill cry of pain, the first sound which had proceeded from him since his arrest, and the last. On the following day seventy-one members of the municipality followed him to death: the Reign of Terror ended in a terrible sea of blood.'—*Heinrich von Sybel, 'Hist. of the Revolution.'*

After the fall of Robespierre it was seriously proposed to pull down the Hôtel de Ville, because it had been his last asylum—'Le Louvre de Robespierre.' It was only saved by the common-sense of Léonard Bourdon.

But most of all, in the popular recollection, is the Hôtel de Ville connected with public fêtes—with those on the second marriage of Napoleon I. (1810), on the entry of Louis XVIII. (1814), on the coronation of Charles X. (1825), on the marriage of the Duke of Orleans (1837), on the visits of different foreign potentates to Napoleon III. Here also was the Republic proclaimed, September 4, 1870.

It was in one of the windows of the Hôtel de Ville that Louis Philippe embraced Lafayette (August 1830) in sight of the people, to evince the union of the July monarchy with the bourgeoisie. On the steps of the building Louis Blanc proclaimed the Republic, February 24, 1848. From September 4, 1870, to February 28, 1871, the hôtel was the seat of the 'gouvernement de la défense nationale,' and from March 19 to May 22, 1871, that of the pretended 'Comité du salut public' of the Communists. On May 24

it was burnt by its savage defenders, many of whom happily perished in the flames.

The *Place de l'Hôtel de Ville* is so modernised that it retains nothing of the *Place de Grève* but its terrible historic associations. Amongst the many fearful executions here, it is only necessary to recall that of Jean Hardi, torn to pieces by four horses (March 30, 1473) on an accusation of trying to poison Louis XI.; that of the Comte de S. Pol (December 19, 1475), long commemorated by a pillar; those of a long list of Protestants, opened by the auto-da-fé of Jacques de Poyanes, student of the University, in 1525; that of Nicolas de Salcède, Sieur d'Auvillers, torn to pieces by four horses in the presence of the king and *queens*, for conspiracy to murder the Duc d'Anjou, youngest son of Catherine de Medicis. More terrible still was the execution of Ravailiac (May 27, 1610), murderer of Henri IV.

"Le bourreau lui trancha la main d'un coup de hache, et la jeta au feu avec le couteau meurtrier; il le tenailla aux mamelles, aux bras, aux jambes, et versa dans les plaies ouvertes de l'huile bouillante et du plomb fondu. Ensuite il fut démembré par quatre forts chevaux qui ne tirèrent pas moins d'une heure entière. Ils ne démembrèrent qu'un cadavre. "Il avait expiré," dit l'Estoile, "à la deuxième ou troisième *tirade*! Quand le bourreau dut jeter les membres dans le bûcher, pour que les cendres, suivant la sentence, en fussent livrées au vent, la foule entière se précipita pour les lui disputer." "Mais," dit le même chroniqueur, "le peuple se ruant impétueusement dessus, n'y eut fils de bonne mère qui n'en voulût avoir sa pièce, jusqu'aux enfants, qui en firent du feu au coin des rues."—*Paris à travers les âges*.

The next great execution here was that of Leonora Galigai, Maréchale d'Ancre, foster-sister of Marie de Medicis, beheaded, crying, 'Oimé poveretta!' Then came three noble young men, a Montmorency, a Bouteville, and a Des Chapelles, executed for having fought in the duel of three against three, June 27, 1627. The Maréchal de Marillac, executed by Richelieu, was allowed to suffer upon a scaffold on the steps of the Hôtel de Ville. Under

Louis XIV. came the execution of the Marquise de Brinvilliers, of whom Mme. de Sévigné wrote (in allusion to her ashes being thrown to the winds): 'Enfin, c'en est fait, la Brinvilliers est en l'air.' March 28, 1757, was marked by the horrible execution of Damiens, the fanatic who tried to kill Louis XV.

'Le dit condamné, lisons-nous dans le procès-verbal du greffier, a été lié sur l'échafaud, où d'abord il a eu la main brûlée, tenant en icelle le couteau avec lequel il a commis son parricide, . . . il a été ténailé aux mamelles, bras, cuisses et gras des jambes, et sur les dits endroits a été jeté du plomb fondu, de l'huile bouillante, de la poix résine, et du soufre fondu ensemble, pendant tout lequel supplice le condamné s'est écrié à plusieurs fois: "Mon Dieu, la force, la force! Seigneur, mon Dieu, ayez pitié de moi! Seigneur, mon Dieu, que je souffre! Seigneur, mon Dieu, donnez-moi la patience!" Ensuite, il a été tiré à quatre chevaux, et après plusieurs secousses a été démembré, et ses membres et corps mort jetés sur le bûcher.'—*Paris à travers les âges*.

After the capture of the Bastille, its brave governor, M. de Launay, was beheaded on the steps of the Hôtel de Ville, and his major, M. de Losme-Salbray, was massacred under the Arcade S. Jean. These were the first victims of the Revolution. Foulon, Intendant du Commerce, suffered here soon afterwards, hung from the cords by which a lamp was suspended, whence the expression, which soon resounded in many a popular refrain, of 'mettre les aristocrates à la lanterne'—especially in the famous 'carillon national':¹

'Ah! ça ira, ça ira, ça ira,
Les aristocrate' à la lanterne!
Ah! ça ira, ça ira, ça ira,
Les aristocrate', on les pendra.'

'On avait conduit l'ex-ministre Foulon à l'hôtel de ville. Il était abhorré du peuple; on lui reprochait les malversations dans la guerre de sept ans, une grande dureté de caractère et ce propos invraisemblable "que le peuple serait trop heureux qu'on lui donnât du foin à

¹ Sung at 'la première Fédération,' July 14, 1790.

manger." . . . On voit par le procès-verbal des électeurs quels furent les efforts de La Fayette pour soustraire ce malheureux à l'inexprimable rage de la multitude, et il est impossible de savoir ce qui serait arrivé, lorsque les cris les plus effrayants sont partis de la place de l'hôtel de ville. Plusieurs voix, à l'extrémité de la salle, ont annoncé que le Palais-Royal et le faubourg S. Antoine venaient enlever le prisonnier. Les escaliers et tous les passages de l'hôtel de ville ont retenti des cris épouvantables. Une foule nouvelle est venue presser la foule qui remplissait déjà la grande salle ; tous se sont ébranlés à la fois, tous se sont portés avec impétuosité vers le bureau et vers la table sur laquelle M. Foulon était assis. La chaise s'ébranlait ; elle était renversée ; lorsque M. de la Fayette a prononcé à haute voix : "Qu'on le conduise en prison !"

'A ce récit, qui est exact, il faut ajouter que La Fayette, après avoir essayé encore une fois d'apaiser la multitude, obtenait des applaudissements tumultueux, quand Foulon eut la funeste idée d'applaudir lui-même. Une voix s'écria : "Voyez-vous, ils s'entendent !" A ces mots, Foulon, arraché aux mains des électeurs qui l'entouraient et cherchaient à le garantir, fut entraîné et massacré à la Grève sans qu'il y eût pour La Fayette la possibilité physique, je ne dis pas de le protéger, mais même de se faire entendre.'—*La Fayette, 'Mémoires.'*

Louvel, the murderer of the Duc de Berry, was the last person executed at the Place de Grève, his last request having been granted, that he might go into mourning for himself !

It was here that a pig ran between the legs of the horse which the young king Philippe (son of Louis le Gros) was riding, and caused the fall of which he died the next day (October 1131), in consequence of which it was forbidden to any one to let his pigs wander in the streets, those of the abbey of S. Antoine only being excepted, out of respect to their patron saint.¹

The Pont de la Grève is now the Pont d'Arcole.

'Le 28 juillet, 1830, lors de l'attaque de l'hôtel de ville par les Parisiens, un jeune homme, faisant partie d'un groupe de combattants qui tiraient de la Cité sur la place de Grève, s'élança sur le pont et presque aussitôt tomba mortellement frappé, en s'écriant : "*Souvenez-*

¹ Saint-Foix, *Essais hist. sur Paris.*

vous que je m'appelle d'Arcole ! Vérité ou légende improvisée par l'imagination populaire, ce fait a valu au pont le nom qu'il porte encore.—*Frédéric Lock.*

No. 34, on the Quai de l'Hôtel de Ville, is an interesting house of 1643, with a beautiful wooden XVII. c. staircase.

Now the magnificent *Tour de S. Jacques* rises before us. It is the only remnant of a great church—S. Jacques de la Boucherie, which formerly gave sanctuary to murderers. The church dated from the XI. c. to the XV. c., but was sold and pulled down during the Revolution. The tower (which dates from the reign of Louis XII.), 1508–22, is the finest in Paris. It looked far better, however, when rising from a group of houses, than on the meaningless platform which now surrounds it, and, unfortunately, instead of restoring the old chapel of S. Quentin, which formerly existed beneath it, the tower has been used as a canopy for a feeble *Statue of Pascal* by Cavelier, placed here because from hence he continued his experiments on the weight of the air, begun in the Puy-de-Dôme. There is a fine view from the summit of the tower, where the north-west pinnacle is surmounted by a statue of S. James the Great by Chenillon, a pupil of David d'Angers (replacing an older work by Rault), the others by the mystic animals of the Evangelists; a spire thirty feet high once crowned the whole. Different confraternities had their chapels in the church. In that of the spur-makers, on both the windows and cornice, were representations of the XV. c. philanthropist Nicolas Flamel, who was buried here (1417) with his wife Pérenelle (1397); his curious gravestone is now in the Hôtel de Cluny, with an epitaph ending in the lines—

'De terre je suis venu et en terre retourne,
L'âme rends à toi J.H.S. qui les péchiés pardonne.'

¹ It was long believed in Paris that Nicolas and Pérenelle were not really dead. It was said that they had feigned sickness, caused two logs of wood to be buried in their place, and escaped to Switzerland, thence to Asia Minor, where Paul Lucas, a

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The Boulevard de Sébastopol now leads past the tower to the Place du Châtelet, where the ugly Fontaine de la Victoire marks the site of the picturesque and curious old fortress of Le Grand Châtelet, through which a vaulted passage formed the approach to the Rue S. Denis from the Pont du Change, formerly lined with houses. The fortress, which had a massive tower at the north-east angle, was of considerable size, and enclosed several courtyards, surrounded by prisons, known by familiar and often very terrible names. The horrors of the prisons and of the torture-chamber of the Châtelet were portrayed in the verses of Clément Marot and in endless engravings and ballads, through a long course of years. In the crypt, under 'le père des lettres,' François I., 'on donnait aux imprimeurs relaps la question à seize crans.' On September 2, 1792, 214 prisoners were massacred in the Châtelet. Within the vaulted passage, on entering from the river, was a morgue, predecessor of that now existing on the island.

Between the Châtelet and the bridge, on the east side, were, first, a 'Parloir aux Bourgeois,' in which municipal meetings were held, and then the church of S. Leuffroi, which dated from 1113. The monks of the abbey of S. Croix de Leuffroi in the diocese of Evreux, had brought hither the bodies of SS. Leuffroi and Thuriaf to preserve them from the Normans. When the danger was over they reclaimed their relics, but could only obtain an arm of S. Thuriaf. The church was rebuilt in the XIV. c., but was pulled down in 1684 to enlarge the prisons of the Châtelet. In the last century a narrow street called Rue Trop-va-qui-dure (an inexplicable name) ran between the front of the Châtelet with its great round towers, and a block of buildings called the Pointe du Pont au Change,

traveller of the end of the XVII. c., affirms that he met a dervish who had recently seen them and knew them intimately. See *Voyage de Paul Lucas dans l'Asie-Mineure*, vol. ii. ch. 12.

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on the front of which, facing down the bridge, was a curious monument to Louis XIII., on which he was represented with Anne of Austria and Louis XIV. as an infant.

The money-changers took possession of the Grand Pont in the middle of the XII. c., after which it received the name of the *Pont au Change*. Here, in accordance with an old custom, when a sovereign made his first public entry into Paris, the bird-sellers were bound to give liberty to 2400 birds, 'so that the air was darkened by the beating of their wings.' The bridge was rebuilt in 1639, and again in 1859, and is the widest of the Parisian bridges.

The *Avenue Victoria*, which runs behind the site of the Châtelet, crosses (a little to the north-west) the site of the Hôtel du Chevalier du Guet, a curious gothic building, dating from the time of S. Louis, and used as a mairie, till its most deplorable destruction in 1864. A little further, in the Rue des Orfèvres, a narrow street between this and S. Germain l'Auxerrois, stood the Chapelle S. Eloy, dating from 1403, but rebuilt by Philibert Delorme, with ornaments by Germain Pilon. It was sold during the Revolution.

A house behind the Quai de la Mégisserie, at the corner of Rue Bertin-Poirée and Rue S. Germain l'Auxerrois, stands on the substructions of For l'Evêque (Forum Episcopi),¹ the seat of the temporal jurisdiction of the bishops of Paris. Here the bishop's provost inflicted his sentences. If people were to be burned alive, it must be outside the banlieue of Paris; but if the order was only that their ears were to be cut off, it would be executed at the Place du Trahoir. Du Chastel, who tried to murder Henri IV. at the Hôtel du Bouchage, was imprisoned here. For l'Evêque was suppressed under Louis XVI. by the advice of Necker.

The *Fontaine du Châtelet*, or *de la Victoire*, is a feeble work of Brallé, decorated by Boizot and later by Jacquemart. In the *Place du Châtelet* are the *Théâtre Lyrique*

¹ Adrien de Valois says that the name came from the Four l'Evêque, because there was an oven here whither the bishop's vassals came to bake their bread.

and the *Théâtre du Châtelet* (with an immense stage well adapted for the development of military pieces and spectacular dramas); of both Davioud is the architect.

The *Place du Châtelet* is the point where curious visitors assemble to enter *Subterranean Paris*, with its vast system of sewers (*égouts*). They are generally shown once every week in summer. Visitors must make a written application to the Préfet de la Seine, who will send a card of admittance announcing the time and starting-point. Once assembled, those who have the official permit are ranged in two ranks. The one descends in the *Place du Châtelet*, to re-issue in the *Place S. Augustin*, where the second party descend in their turn and take their place on the travelling wagons, which will bring them to the *Place du Châtelet*, after having crossed in a boat, at the level of the *Place de la Concorde*, the great collecting sewers of the right bank. The ramifications of the vast system by which the drainage of Paris is conducted are a very curious sight, and evil odours are not much to be dreaded.

'Le creusement de l'égout de Paris n'a pas été une petite besogne. Les dix derniers siècles y ont travaillé sans le pouvoir terminer, pas plus qu'ils n'ont pu finir Paris. L'égout, en effet, reçoit tous les contre-coups de la croissance de Paris. C'est, dans la terre, une sorte de polype sous en même temps que la ville dessus. Chaque fois que la ville perce une rue, l'égout allonge un bras. La vieille monarchie n'avait construit que vingt-trois mille trois cents mètres d'égouts; c'est là que Paris en était le 1^{er} Janvier 1806. A partir de cette époque, l'œuvre a été utilement et énergiquement reprise et continuée; Napoléon a bâti, les chiffres sont curieux, quatre mille huit cent quatre mètres; Louis XVIII., cinq mille sept cent neuf; Charles X., dix mille huit cent trente-six; Louis-Philippe, quatre-vingt-neuf mille vingt; la république de 1848, vingt-trois mille trois cent quatre-vingt-un; le régime actuel [1862], soixante-dix mille cinq cents; en tout, à l'heure qu'il est, deux cent vingt-six mille six cent dix mètres; soixante lieues d'égouts; entrailles énormes de Paris. Ramification obscure toujours en travail; construction ignorée et immense.

'Aujourd'hui l'égout est propre, froid, droit, correct. Il réalise presque l'idéal de ce qu'on entend en Angleterre par le mot "respectable." Il est convenable et grisâtre; tiré au cordeau; on pourrait

resque dire à quatre épingles. Il ressemble à un fournisseur devenu conseiller d'Etat. On y voit presque clair. La fange s'y comporte écemment. Au premier abord, on le prendrait volontiers pour un de ces corridors souterrains si communs jadis et si utiles aux fuites des nonarques et des princes, dans cet ancien temps "où le peuple aimait ses rois." L'égout actuel est un bel égout ; le style pur, chassé de la poésie, paraît s'être réfugié dans l'architecture, semble mêlé à toutes les pierres de cette longue voûte ténébreuse et blanchâtre ; chaque dégorgeoir est une arcade ; la rue de Rivoli fait école jusque dans le cloaque. Au reste, si la ligne géométrique est quelque part à sa place, c'est à coup sûr dans la tranchée stercoraire d'une grande ville. Là, tout doit être subordonné au chemin le plus court. L'égout a pris aujourd'hui un certain aspect officiel. Les rapports mêmes de police dont il est quelquefois l'objet ne lui manquent plus de respect. Les mots qui le caractérisent dans le langage administratif sont relevés et dignes. Ce qu'on appelait boyau, on l'appelle galerie ; ce qu'on appelait trou, on l'appelle regard. Ce réseau de caves a bien toujours son immémoriale population de rongeurs, plus pullulante que jamais ; de temps en temps, un rat, vieille moustache, risque sa tête à la fenêtre de l'égout et examine les Parisiens ; mais cette vermine elle-même s'apprivoise, satisfaite qu'elle est de son palais souterrain. Le cloaque n'a plus rien de sa férocité primitive. La pluie, qui salissait l'égout d'autrefois, lave l'égout d'à présent. Ne vous fiez pas trop pourtant. Les miasmes l'habitent encore. Il est plutôt hypocrite qu'irréprochable. La préfecture de police et la commission de salubrité ont eu beau faire. En dépit de tous les procédés d'assainissement, il exhale une vague odeur suspecte, comme Tartufe après la confession.'—*Victor Hugo, 'Les Misérables.'*

Zola describes the marvellous effects of sunset which so many will have admired from the quays on this side of the Seine.

'Par les jours de ciel clair, dès qu'ils débouchaient du pont Louis-Philippe, toute la trouée des quais, immense, à l'infini, se déroulait. D'un bout à l'autre, le soleil oblique chauffait d'une poussière d'or les maisons de la rive droite ; tandis que la rive gauche, les îles, les édifices, se découpaient en une ligne noire, sur la gloire enflammée du couchant. Entre cette marge éclatante et cette marge sombre, la Seine pailletée luisait, coupée des barres minces de ses ponts, les cinq arches du pont Notre-Dame sous l'arche unique du pont d'Arcole, puis le Châtelet, puis le Pont-Neuf, de plus en plus fins, montrant, au-dessus de la surface de lumière, une eau en

satin bleu, blanchissant dans un reflet de miroir ; et, pendant que les découpures crépusculaires de gauche se terminaient par la silhouette des tours pointues du Palais-de-Justice, charbonnées durement sur le vide, une courbe molle s'arrondissait à droite dans la clarté, si allongée et si perdue, que le pavillon de Flore, tout là-bas, qui s'avancait comme une citadelle, à l'extrême pointe, semblait un château du rêve, bleuâtre, léger et tremblant, au milieu des fumées roses de l'horizon. Mais eux, baignés de soleil sous les platanes sans feuilles, détournaient les yeux de cet éblouissement, s'élevaient à certains coins, toujours les mêmes, un surtout, le pâté de maisons très-vieilles, au-dessus du Mail ; en bas, de petites boutiques de quincaillerie et d'articles de pêche à un étage, surmontées de terrasses, fleuries de lauriers et de vignes vierges, et, par derrière, des maisons plus hautes, délabrées, étalant des linges aux fenêtres, tout un entassement de constructions baroques, un enchevêtrement de planches et de maçonneries, de murs croulants et de jardins suspendus, où des boules de verre allumaient des étoiles. Ils marchaient, ils laissaient bientôt les grands bâtiments qui suivaient, la caserne, l'Hôtel-de-Ville, pour s'intéresser, de l'autre côté du fleuve, à la Cité, serrée dans ses murailles droites et lisses, sans berge. Au-dessus des maisons assombries, les tours de Notre-Dame, resplendissantes, étaient comme dorées à neuf. Des boîtes de bouquinistes commençaient à envahir les parapets ; une péniche, chargée de charbon, luttait contre le courant terrible, sous une arche du pont Notre-Dame. Et là, les jours de marché aux fleurs, malgré la rudesse de la saison, ils s'arrêtaient à respirer les premières violettes et les giroflées hâtives. Sur la gauche, cependant, la rive se découvrait et se prolongeait ; au delà des poivrières du Palais-de-Justice, avaient paru les petites maisons blafardes du quai de l'Horloge, jusqu'à la touffe d'arbres du terre-plein ; puis, à mesure qu'ils avançaient, d'autres quais sortaient de la brume, très loin, le quai Voltaire, le quai Malaquais, la coupole de l'Institut, le bâtiment carré de la Monnaie, une longue barre grise de façades dont on ne distinguait pas même les fenêtres, un promontoire de toitures que les poteries des cheminées faisaient ressembler à une falaise rocheuse, s'enfonçant au milieu d'une mer phosphorescente. En face, au contraire, le pavillon de Flore sortait du rêve, et se solidifiait dans la flambée dernière de l'astre. Alors, à droite, à gauche, aux deux bords de l'eau, c'étaient les profondes perspectives du boulevard Sébastopol et du boulevard du Palais ; c'étaient les bâtisses neuves du quai de la Mégisserie, la nouvelle Préfecture de police en face, le vieux Pont-Neuf, avec la tache d'encre de sa statue ; c'étaient le Louvre, les Tuileries, puis, au pont, par-dessus Grenelle, les lointains sans borne, les côteaux de Sèvres, la campagne noyée d'un ruissellement de rayons.

— *L'Œuvre.*

CHAPTER IV.

THE FAUBOURG S. ANTOINE AND PÈRE-LACHAISE.

THE Faubourg S. Antoine has always borne an active part in the different revolutions. It was at the entrance of the street bearing the name, on the left of the Place de la Bastille, that the great barricade of June 1848 was erected.

‘La barricade Saint-Antoine était monstrueuse ; elle était haute de trois étages et large de sept cents pieds. Elle barrait d’un angle à l’autre la vaste embouchure du faubourg, c’est-à-dire trois rues ; ravinée, déchiquetée, dentelée, hachée, crénelée d’une immense déchirure, contre-butée de monceaux qui étaient eux-mêmes des bastions, poussant des caps çà et là, puissamment adossée aux deux grands promontoires de maisons de faubourg, elle surgissait comme une levée cyclopéenne au fond de la redoutable place qui a vu le 14 juillet. Dix-neuf barricades s’étagaient dans la profondeur des rues derrière cette barricade-mère. Rien qu’à la voir, on sentait dans le faubourg l’immense souffrance agonisante, arrivée à cette minute extrême où une détresse veut devenir une catastrophe. De quoi était faite cette barricade ? De l’écroulement de trois maisons à six étages, démolies exprès, disaient les uns. Du prodige de toutes les colères, disaient les autres. Elle avait l’aspect lamentable de toutes les constructions de la haine : la Ruine. On pouvait dire : Qui a bâti cela ? On pouvait dire aussi : Qui a détruit cela ? C’était l’improvisation du bouillonnement. Tiens ! cette porte ! cette grille ! cet auvent ! ce chambranle ! ce réchaud brisé ! cette marmite fêlée ! Donnez tout ! jetez tout ! poussez, roulez, piochez, démantelez, bouleversez, écroulez tout ! C’était la collaboration du pavé, du moellon, de la poutre, de la barre de fer, du chiffon, du carreau défoncé, de la chaise dépaillée, du trognon de choux, de la loque, de la guenille et de la malédiction. C’était grand et c’était petit. C’était l’abîme parodié sur place par le tohubohu. La masse près de l’atome ; le pan de mur arraché et l’écuelle cassée ; une fraternisation

menaçante de tous les débris ; Sisyphe avait jeté là son rocher et Job son tesson. En somme, terrible. C'était l'acropole des va-nu-pieds. Les charrettes renversées accidentaient le talus ; un immense baquet y était étalé, au travers, l'essieu vers le ciel, et semblait une balafre sur cette façade tumultueuse ; un omnibus, hissé gaîment à force de bras tout au sommet de l'entassement, comme si les architectes de cette sauvagerie eussent voulu ajouter la gaminerie à l'épouvante, offrait son timon dételé à on ne sait quels chevaux de l'air. Cet amas gigantesque, alluvion de l'émeute, figurait à l'esprit un Ossa sur Pélion de toutes les révolutions ; 93 sur 89, le 9 thermidor sur le 10 août, le 18 brumaire sur le 21 janvier, vendémiaire sur prairial, 1848 sur 1830. La place en valait la peine, et cette barricade était digne d'apparaître à l'endroit même où la Bastille avait disparu. Si l'océan faisait des digues, c'est ainsi qu'il les bâtirait. La furie du flot était empreinte sur cet encombrement difforme. Quel flot ? La foule. On croyait voir le vacarme pétrifié. On croyait entendre bourdonner, au-dessus de cette barricade, comme si elles eussent été là sur leurs ruches, les énormes abeilles ténébreuses du progrès violent. Était-ce une broussaille ? était-ce une bacchanale ? était-ce une forteresse ? Le vertige semblait avoir construit cela à coups d'aile. Il y avait du cloaque dans cette redoute et quelque chose d'olympien dans ce fouillis. On y voyait, dans un pêle-mêle plein de désespoir, des chevrons de toits, des morceaux de mansardes avec leur papier peint, des châssis de fenêtres avec toutes leurs vitres plantés dans les décombres, attendant le canon, des cheminées descellées, des armoires, des tables, des bancs, un sens dessus-dessous hurlant, et ces mille choses indigentes, rebuts même du mendiant, qui contiennent à la fois de la fureur et du néant. On eût dit que c'était le haillon d'un peuple, haillon de bois, de fer, de bronze, de pierre, et que le faubourg Saint-Antoine l'avait poussé là à sa porte d'un colossal coup de balai, faisant de sa misère sa barricade. Des blocs pareils à des billots, des chaînes disloquées, des charpentes à tasseaux ayant forme de potences, des roues horizontales sortant des décombres, amalgamaient à cet édifice de l'anarchie la sombre figure des vieux supplices soufferts par le peuple. La barricade Saint-Antoine faisait arme de tout ; tout ce que la guerre civile peut jeter à la tête de la société sortait de là ; ce n'était pas du combat, c'était du paroxysme ; les carabines qui défendaient cette redoute, parmi lesquelles il y avait quelques espingoles, envoyaient des miettes de faïence, des osselets, des boutons d'habit, jusqu'à des roulettes de tables de nuit, projectiles dangereux à cause du cuivre. Cette barricade était forcenée ; elle jetait dans les nuées une clameur inexprimable ; à de certains moments, provoquant l'armée, elle se couvrait de foule et de tempête ; une cohue de têtes flamboyantes la couronnait ; un fourmillement l'emplissait ; elle avait une crête épineuse de fusils, de sabres, de bâtons, de haches, de piques et de

baïonnettes ; un vaste drapeau rouge y claquait dans le vent ; on y entendait les cris du commandement, les chansons d'attaque, des roulements du tambour, des sanglots de femme et l'éclat de rire ténébreux des meurt-de-faim. Elle était démesurée et vivante ; et, comme du dos d'une bête électrique, il en sortait un pétilllement de foudres. L'esprit de révolution couvrait de son nuage le sommet où grondait cette voix du peuple qui ressemble à la voix de Dieu ; une majesté étrange se dégageait de cette titanique hottée de gravats. C'était un tas d'ordures et c'était le Sinaï.—*Victor Hugo, 'Les Misérables.'*

On the third day of the contest at the barricade, Archbishop Affre, whilst exhorting the people to peace, was killed on this spot by a ball from one of the insurgents. He was carried to the hospital of the Quinze-Vingts, escorted by some of the Gardes Mobiles. To one of these, whom he recognised as having fought with especial bravery—one François Delavriguière—the dying prelate gave a little crucifix which he wore, saying, 'Never part with this cross ; lay it on your heart ; it will make you happy.'¹

This same spot was one of the last strongholds of the Communists, and was only taken by the Versailles troops after a desperate conflict, May 25, 1871.

'Ce vieux faubourg, peuplé comme une fourmillière, laborieux, courageux et colère comme une ruche, reçoit le contre-coup des crises commerciales, des faillites, des grèves, des chômages, inhérents aux grands ébranlements politiques. En temps de révolution la misère est à la fois cause et effet. Le coup qu'elle frappe lui revient. Cette population, pleine de vertu fière, capable au plus haut point de calorique latent, toujours prête aux prises d'armes, prompte aux explosions, irritée, profonde, minée, semblait n'attendre que la chute d'une flammèche. Toutes les fois que de certaines étincelles flottent sur l'horizon, chassées par le vent des événements, on ne peut s'empêcher de songer au faubourg Saint-Antoine et au redoutable hasard qui a placé aux portes de Paris cette poudrière de souffrances et d'idées.

'Les cabarets du *faubourg Antoine* ont une notoriété historique. En temps de troubles on s'y enivre de paroles plus que de vin. Une sorte d'esprit prophétique et un effluve d'avenir y circulent, enfant les cœurs et grandissant les âmes.

'Le faubourg Saint-Antoine est un réservoir de peuple. L'ébranle-

¹ *Constitutionnel.*

ment révolutionnaire y fait des fissures par où coule la souveraineté populaire. Cette souveraineté peut mal faire; elle se trompe comme toute autre; mais, même fourvoyée, elle reste grande. On peut dire d'elle comme du cyclope aveugle, *Ingens*.—Victor Hugo, *Les Misérables*.

From the Place de la Bastille, the Rue de la Roquette, containing (No. 90) the *Hôtel Montalembert*, leads to the Cemetery of Père-Lachaise, crossing the *Place Voltaire*, with a statue of Ledru Rollin. Just before reaching the cemetery we pass on the right the *Prison of La Roquette*, or *Nouveau Bicêtre*, also called the 'Dépôt des Condamnés.' Executions also take place on the space between the prison and the Rue de la Roquette. There are usually about 400 prisoners here, who are generally obliged to work at a trade—joinery, tool-making, shoe-making, tailoring—and one half of what they have earned is paid to them when they are discharged. A marble slab in the prison records the brutal murder here of Archbishop Darboy; Duguerry, Curé de la Madeleine; the president Bonjean, and other hostages, by the Communists, May 24, 1871, at the moment when the troops of the Government were entering Paris. The cell of the archbishop is preserved as he left it for his execution.

'L'archevêque passa le premier, descendit rapidement les cinq marches et se retourna. Lorsque ses compagnons de martyre furent tous sur les degrés, il leva la main droite, les trois premiers doigts étendus, et il prononça la formule de l'absolution: *Ego vos absolvo ab omnibus censuris et peccatis!* Puis, s'approchant de M. Bonjean, qui marchait avec peine, il lui offrit son bras. Toujours précédé par le brigadier Romain, entouré, derrière et sur les flancs, par les fédérés, le cortège prit à droite, et s'engagea dans le long premier chemin de ronde qui aboutit près de la première cour de la prison. En tête, un peu en avant des autres, marchait l'abbé Allard, agitant les mains au-dessus de son front. Un témoin, parlant de lui, a dit un mot d'une naïveté atroce: "Il allait vite, gesticulait et fredonnait quelque chose." Ce quelque chose était la prière des agonisants que le malheureux murmurait à demi-voix. Tous les autres restaient silencieux.

'On arriva à cette grille que l'on appelle la grille des morts et qui

clôt le premier chemin de ronde : elle était fermée. Ramain, qui était fort troublé, malgré qu'il en eût, cherchait vainement le clef au milieu du trousseau qu'il portait. A ce moment, M. Darboy, moins peut-être pour disputer sa vie à ses bourreaux que pour leur épargner un crime, essaya de discuter avec eux. "J'ai toujours aimé le peuple, j'ai toujours aimé la liberté," disait-il. Un fédéré lui répondit : "Ta liberté n'est pas la nôtre : tu nous embêtes !" L'archevêque se tut et attendit patiemment que Ramain eût ouvert la grille. L'abbé Allard se retourna, regarda vers la fenêtre de la quatrième section et put apercevoir quelques détenus épouvantés qui les contemplaient en pleurant. On tourna à gauche, puis tout de suite encore à gauche, et l'on entra dans le second chemin de ronde, dont la haute muraille noire semblait en deuil. Au fond s'élevait le mur qui sépare la prison des terrains adjacents à la rue de la Folie-Regnault.

'L'endroit était très-bien choisi et fermé à tous les regards : c'était une sorte de basse-fosse en plein air, propre aux guets-apens et aux assassinats. Ramain s'en était allé. Les victimes et les bourreaux restaient seuls en présence, sans témoin qui plus tard pût parler à la justice. D'après la place où les corps ont été retrouvés, on sait que les otages furent disposés dans l'ordre hiérarchique qui avait présidé à leur classement en cellules. On les rangea contre le mur, à droite, faisant face au peloton d'exécution. Mgr. Darboy le premier, puis le président Bonjean, l'abbé Deguerry, le père Ducoudray, le père Clerc, tous deux de la compagnie de Jésus, et enfin l'abbé Allard, l'aumônier des ambulances, qui, pendant le siège et lors des premiers combats de la Commune, avaient rendu tant de services aux blessés. Le peloton s'était arrêté à trente pas de ces six hommes restés debout et résignés. On entendit deux feux de peloton successifs et quelques coups de fusil isolés. Il était alors huit heures moins un quart du soir.—*Maxime du Camp, 'Les convulsions de Paris.'* ●

On the left of the road is the *Maison Centrale d'Education Correctionnelle* or *Prison des Jeunes Détenus*, intended for male offenders under the age of sixteen. They are taught twelve trades, to work at in their cells, which they never leave except to hear mass, to see their friends by permission in the parloir, or for an hour's walk in one of the courts ; but the prisoners never meet, and they are only known—even to the overseer—by a number over the door of their cell.

Père-Lachaise is the largest and richest of the Parisian

cemeteries. It occupies land formerly called Champ de l'Evêque, because it belonged to the Bishop of Paris. In the time of Louis XIV., under the name of Mont Louis, it became the headquarters of the Jesuits, and was much embellished by their superior, the celebrated Père Lachaise, confessor of Louis XIV.—'l'ennemi le plus acharné des réformés,' as 'Madame,' the Duchesse d'Orléans, calls him. After the expulsion of the Order, the land, sold to pay their debts, continued to bear his name, and was converted into a public cemetery in 1804. Brongniart, who was employed to lay out the ground for its new destination, spared the avenues of limes which led to the terrace of the old gardens, and the avenue of chestnuts at the top of the hill. The chapel occupies the site of the old château, and its orangery still exists, used as a dwelling for the guardians.

Conducteurs are to be found in the small building at the entrance, and will be useful to those who wish to find any especial graves in this vast labyrinth. The monuments of eminent persons are kept in repair by a public grant.

On entering the cemetery, the pagan character of the monuments will strike every one. It is exceedingly difficult to find any particular tomb, and, except in cases of personal interest, no visitor need waste his time in trying. All the tombs are hideous, all have exactly the same characteristics, and the chief of these is weight. It is as if every family tried to pile as much stone, granite, or marble as possible upon their lost relatives. A few of the monuments are pyramids and columns; but the favourite design is a heavy little chapel with a gabled front, usually surmounted by a cross. Each bears the name of its owners, 'Famille Henri,' 'Famille Cuchelet,' &c. Through the grating, or a glazed cross in the door, you may see inside a little altar with a crucifix and vases of artificial, or occasionally fresh, flowers, and sometimes a stained window at the back. There is often room for a prie-dieu or two chairs for the relations in the tiny space, and the steps of the

altar are piled with wreaths, sometimes real, but generally of flowers made of black, white, and grey beads. Often, too, these wreaths are exhibited outside the tombs, or sometimes an immense *Pensée* in a round glass. If real flowers are planted on a humbler grave, it is a pleasant variety.

‘Le Père Lachaise, à la bonne heure ! être enterré au Père Lachaise, c’est comme avoir les meubles en acajou. L’élégance se reconnaît là.’—*Victor Hugo*.

The poor, who are buried gratuitously, are laid in *Fosses Communes*, containing forty or fifty coffins each ; but these now only exist in the cemeteries outside the city, at S. Ouen and Ivry. 150 fr. are paid for a *concession temporaire*, that the grave shall be undisturbed for ten years ; 500 fr. for a *concession à perpétuité*. The spaces allowed for this sum are only $22\frac{1}{2}$ square feet.

Following the main avenue till it is divided by flower-beds, the path on the right passes the tomb of the astronomer Arago, member of the provisional government, 1848 ; on the left are those of Visconti, architect of the new Louvre, Rossini the mathematician, Louis Poinso, and Alfred de Musset, engraved with a verse from one of his poems. Further on lies Roederer, one of the chiefs of the July Revolution, and opposite, on the other side of an avenue of limes, Maréchal Grouchy. Ascending to the chapel by the left staircase, we pass the tombs of General Nègre and the painter David.

Returning towards the entrance by a lime avenue which leaves the great avenue to the right, we see the monuments of Auber, Potier, Beauvisage, &c. Turning to the left beyond the guardian’s house, we reach the gate of the Jewish Cemetery (closed on Saturdays), containing the tombs of Mme. Rachel, the families of Rothschild and Fould, and the curious monument of one Jacob Roblès.

To the left of the Avenue Casimir-Périer, which makes

a great curve before reaching the 'Rond Point,' are tombs of Bichat, Mlle. Mars, Lesurques (executed for murder), Pigault-Lebrun, J. Chénier, Robertson the aeronaut, &c.

To the right is the canopied gothic monument which covers the remains of Abélard, the poet-philosopher, who founded a doctrine in his twenty-third year, and Héloïse, abbess of the Paraclete, heroine of the most famous love-story in the world.

'Seul, le nom d'Abélard ne serait plus aujourd'hui connu que des lettrés : uni au nom d'Héloïse, il est dans toutes les mémoires. Paris surtout, "la ville de toutes les gloires, mais aussi de tous les oublis," a gardé au souvenir de la fille immortelle de la Cité une fidélité exceptionnelle et inaltérable. Le dix-huitième siècle et la Révolution, si impitoyables pour le moyen âge, ont ravivé cette tradition avec la même passion qui les emportait à effacer tant d'autres souvenirs. Les enfants des disciples de Rousseau viennent encore en pèlerinage au monument de la grande sainte de l'amour, et chaque printemps voit des pieuses renouveler les couronnes de fleurs sur la tombe où la Révolution a réuni les deux amants.

'Abélard mourut au prieuré de S. Marcel de Châlons, 21 avril, 1142. Sa dernière volonté avait été de reposer au Paraclet. Il avait pensé du moins, en mourant, à celle qui n'avait jamais eu de pensée que pour lui. L'Eglise elle-même respectait le lien mystique du philosophe et de la grande abbesse. Pierre-le-Vénéral, qui avait écrit pour Abélard une épitaphe où il l'appelait le Socrate gaulois le Platon et l'Aristote de l'Occident, remit ses restes mortels à Héloïse. "Le Seigneur," écrivait-il à l'abbesse du Paraclet, comme entrevoyant un autre ciel que celui des ascètes, "le Seigneur vous le garde pour vous le rendre par sa grâce !" Héloïse survécut, en silence, jusqu'au 16 mai 1164. Ce fut seulement au bout de vingt-deux ans qu'on l'inhuma près de son époux.'—*Martin, 'Hist. de France.'*

'Il n'est pas de souvenir plus populaire en France que celui de l'amante d'Abailard. C'est la seule qui ait survécu de toutes nos légendes d'amour.'—*Michelet.*

Part of the monument which we see was erected in 1779 at the Abbey of the Paraclete, and was removed for safety to the Musée des Petits-Augustins during the Revolution. It was transported to Père-Lachaise in 1817. The canopy is made to include a few ancient fragments from the Abbey

of Nogent-sur-Seine, but, in itself, is quite modern. It encloses the tomb erected by Peter the Venerable at the Priory of S. Marcel. But the figure of Héloïse is really that of a lady of the Dormans family, plundered from their interesting chapel in the old Collège de Beauvais. However, all the world looks upon her as the beloved of Abélard, long severed in reality, united to him in the tomb. Perhaps when Dante wrote of Francesca di Rimini he had in his mind the words of Abélard in a letter to his friend: 'Nous ouvrons nos livres, mais nous avons plus de paroles d'amour que de lecture, plus de baisers que de phrases.'

The centre of the Rond Point is occupied by a statue of Casimir-Périer, Prime Minister under Louis Philippe, 1832. On the left are a number of tombs of musicians, including Bellini, Cherubini, and Chopin; then, behind these, Brongniart the mineralogist, Laharpe, Delille, Bernardin de S. Pierre, Denon of Egyptian reputation, and, nearer the chapel, Talma and Géricault. In the south part of the cemetery, between the Rond Point and the enclosing wall, are the chapel of General Maison; the tomb of Lebrun, Duc de Piacenza; the monument erected by the town of Paris to soldiers killed in the insurrection of June 1832; that of Colonel Labédoyère, shot at the Restoration for having proclaimed Napoleon on his return from Elba; and many others. Amongst the tombs on the hill behind the monument of Casimir-Périer, is that of the families Thiers and Dosne. On the right is the tomb of General Macdonald, and that of Count Lavalette, with a relief representing his rescue from prison by the devotion of his wife.

On the other side of the avenue are the tombs of General Gobert, with reliefs by David d'Angers, and a group of Ney, Massena, Suchet, and other soldiers of the empire.

'Le faisceau de gloire formé par la réunion des grands dignitaires de la couronne impériale sur une même éminence éclipse toute autre

splendeur ; la magnificence de leurs mausolées atteste la vérité de ce mot de Napoléon confirmé par le peuple et l'armée : "J'ai trop enrichi mes maréchaux."—*Eugène Roch.*

Here, near Massena, in 'le quartier des maréchaux,' rests Lefebvre, who said—

'Souvenez-vous que si je meurs à Paris je veux être enterré là, près de Masséna. Nous vécûmes ensemble dans les camps, dans les combats ; nos cendres doivent obtenir le même asile.'

On reaching the summit of the hill, the tomb of Eugène Scribe is amongst those on the left. Returning to the Rond Point by the north paths, we pass the tombs of Beaumarchais the dramatist, David d'Angers the sculptor, De Béranger, Benjamin Constant, General Foy (by David), Garnier-Pagès, the two Geoffroy-Saint-Hilaire, Racine, the Princess Demidoff, Pradier, of Molière and Lafontaine—the first to be laid in Père-Lachaise—of Laplace the astronomer, Lussac the great chemist, S. Simon, Mme. de Genlis, Junot (Duc d'Abrantès), and Ingres.

'Il y a témoignage de la foi saint simonienne sur une tombe du Père-Lachaise : une femme, Marie Simon, est morte dans cette croyance ; heureuse si cette formule de la doctrine put lui dévoiler une vie future et la consoler du trépas : *Dieu est tout ce qui est.* . . . Tout est en lui, tout est par lui, rien n'est en dehors de lui ! Ses corréligionnaires, en la quittant, lui ont dit pour dernier mot : "Espérance !" et l'ont laissé gravé sur sa tombe.'—*Eugène Roch.*

On the highest ground a great crematorium has been erected. Where the Mahommedan cemetery opens, are tombs of Condore and Amédée Achard. Returning towards the chapel, amongst a crowd of minor celebrities we find Nodier, Casimir Delavigne the poet, Emile Souvestre, De Sèze (the heroic advocate who defended Louis XVI.), the illustrious Balzac, the Duc de Morny, the famous minister of Napoleon III., the 'Mora' in Daudet's *Nabab*, and Mme. d'Agoult (Daniel Stern).

'L'admirable figure de le Pensée sculptée par Chapu pour son tombeau est un des chefs d'œuvre de notre école contemporaine. Elle symbolise dignement le génie de Daniel Stern.'—*Lemerre, 'Anthologie des Poètes Français du 19 Siècle.'*

Frédéric Soulié and Michelet are buried in this part of the cemetery.

(If the Cemetery of Picpus be visited on leaving Père-Lachaise, take the tramways, turning left from the gate, to the Place de la Nation.)

North of Père-Lachaise is *Ménilmontant*, once looked upon as a tempting place of residence.

'Le Duc [de Chaulnes] se flatte toujours qu'il aura le Ménilmontant; et la Duchesse y résiste toujours; elle n'est pas bien raisonnable quelquefois, votre amie; pour moi, voilà ce que je chante tout haut, avec cette liberté que Dieu m'a donnée, et en dépit de sa grosse moue. C'est au Duc que je m'adresse.

Achetez le Ménil-montant,
C'est le repos de votre vie;
Avez-vous de l'argent comptant,
Achetez le Ménil-montant.
Madame n'en dit pas autant;
Mais satisfaites votre envie;
Achetez le Ménil-montant,
C'est le repos de votre vie.'

—*M. de Coulanges à Mme. de Sévigné, 1695.*

This was formerly the quarter of the S. Simonians, whose estate is now occupied by an orphanage. In the lower part of the Rue Ménilmontant is the church of *Notre Dame de la Croix*, built 1865-70, by Héret. It stands on a double terrace, with flights of steps before it. The building, in the Roman style, and of monumental proportions, has an immense crypt.

Turning to the left on leaving the Père-Lachaise by the Avenue de Philippe-Auguste, and then turning to the left down the Rue Charonne, we reach the *Church of S. Marguerite*, of the XVII. c. and XVIII. c. The Chapelle des

Ames du Purgatoire was designed by Louis, 1765. A portrait of Anne of Austria is by Frère André. Some pictures of the life of S. Vincent de Paul, brought from the Lazaristes, are interesting from the portraits they contain. A Descent from the Cross was sculptured for the destroyed Church of S. Landry, in La Cité, by Le Lorrain and Nourrisson, pupils of Girardon. The tomb of Antoine Fayet, Curé de S. Paul, was (c. 1737) formerly buried under the choir, on account of the nudity of the figures!

'Le 11 mai, 1792, on vit dans cette ville le premier exemple d'un prêtre catholique se marier, et venir solennellement avouer cet acte conforme aux lois de la primitive Eglise. Le vicaire de S. Marguerite se presenta ce jour à la barre de l'assemblée législative, avec son épouse et son beau-père, et y recut les applaudissements. Il eut beaucoup d'imitateurs.'—*Dulaure, 'Hist. de Paris.'*

The *Cimetière de S. Marguerite* is interesting because Louis XVII., who died in the prison of the Temple, June 8, 1795, aged ten years and two months, was buried there, though in 1815 his uncle, Louis XVIII., vainly searched there for his remains.

'La Convention, qui avait assuré à Louis XVI., près de mourir, que la nation française, toujours magnanime, pourvoirait au sort de sa famille, ordonna, pour première preuve de sa sollicitude, que Louis fût séparé de sa mère. Alors commença le martyre du royal enfant. La Convention le remit entre les mains du cordonnier Simon et de sa femme, qu'elle qualifia dérisoirement des titres d'*instituteur* et de *gouvernante*. C'étaient là les plaisanteries de la Révolution. Cet exécration couple se montra digne de la confiance de la nation représentée par les comités conventionnels, et mit tout en œuvre pour dégrader les facultés morales et physiques du fils de Louis XVI. On frémit en lisant le récit authentique des traitements barbares et infâmes auxquels il fut soumis. Non content de lui faire subir la faim, le froid et l'humiliation, de l'accabler de coups, de le priver d'air, de distraction, d'exercice, et de le laisser dans le dénûment le plus pénible, Simon prenait plaisir à lui faire boire des liqueurs fortes et à lui enseigner des chansons et des propos obscènes. Mais sa barbarie servait d'antidote à son immoralité. Le jeune prince donna plusieurs

fois des preuves d'une élévation de sentiments et d'idées bien étonnante pour son âge, et dont la perversité de son gardien n'avait pu détruire au moins le germe. Simon lui ayant demandé ce qu'il ferait si les Vendéens le délivraient :

"Je vous pardonnerais," répondit-il.

'Le marasme fut le résultat naturel de la malpropreté et des souffrances continuelles où vivait le prince. Pendant plus d'un an, il fut privé de linge et dépourvu des soins les plus indispensables. Le temps pendant lequel il résista prouve combien il était fortement constitué. . . . La Convention, qui savait faire tomber les têtes des rois, ignorait comment on élevait leurs enfants ; et, en conséquence, elle infligeait à ces enfants une agonie de plusieurs années. Nous ne craignons pas de le dire : la morte lente et ténébreuse du jeune Louis XVII. est une tache plus horrible pour la France que la mort sanglante et éclatante du vertueux Louis XVI.'—*Balzac, 'Six rois de France.'*

The uninteresting church of *S. Germain de Charonne* dates from the fifteenth century.

From the Place de la Bastille, the Rue du Faubourg S. Antoine leads east to the *Place de la Nation*, formerly *Place du Trône*, commemorating in its name the throne placed here, upon which Louis XIV. was seated when he received the homage of all the different officials of Paris, upon his triumphant entry with Marie Thérèse. In the centre of the Place is a group by Dalon. Two of the pavillons called 'Des Fermiers Généraux' remain here, which were constructed at the gates of Paris by Ledoux.¹ It was upon this spot that 1300 victims of the Reign of Terror died by the guillotine.

'Plus de huit mille suspects encombraient les prisons de Paris. En une seule nuit, on y jeta trois cents familles du faubourg Saint-Germain, tous les grands noms de la France historique, militaire, parlementaire, épiscopale. On ne se donnait pas l'embarras de leur inventer un crime. Leur nom suffisait, leurs richesses les dénonçaient, leur rang les livrait. On était coupable par quartier, par rang, par fortune, par parenté, par famille, par religion, par opinion, par sentiments présumés ; ou plutôt il n'y avait plus ni innocents ni coupables, il n'y avait plus

¹ The only others are in the Place Denfert-Rochereau at La Villette, and at the Parc Monceau.

que des proscriptionnaires et des proscrits. Ni l'âge, ni le sexe, ni la vieillesse, ni l'enfance, ni les infirmités qui rendaient toute criminalité matériellement impossible ne sauvaient de l'accusation et de la condamnation. Les vieillards paralytiques suivaient leurs fils, les enfants leurs pères, les femmes leurs maris, les filles leurs mères. Celui-ci moura pour son nom, celui-là pour sa fortune ; tel pour avoir manifesté une opinion, tel pour son silence, tel pour avoir servi la royauté, tel pour avoir embrassé avec ostentation la république, tel pour n'avoir pas adoré Marat, tel pour avoir regretté les Girondins, tel pour avoir applaudi aux excès d'Hébert, tel pour avoir souri à la clémence de Danton, tel pour avoir émigré, tel pour être resté dans sa demeure, tel pour avoir affamé le peuple en ne dépensant pas son revenu, tel pour avoir affiché un luxe qui insultait à la misère publique. Raisons, soupçons, prétextes contradictoires, tout était bon. Il suffisait de trouver des délateurs dans sa section, et la loi les encourageait en leur donnant une part dans les confiscations.

Les chars funèbres rassemblaient souvent le mari et la femme, le père et le fils, la mère et les filles. Ces visages éplorés qui se contemplaient mutuellement avec la tendresse suprême du dernier regard, ces têtes de jeunes filles appuyées sur les genoux de leurs mères, ces fronts de femmes tombant, comme pour y trouver de la force, sur l'épaule de leurs maris, les cœurs se pressant contre d'autres cœurs qui allaient cesser de battre, ces cheveux blancs, ces cheveux blonds coupés par les mêmes ciseaux, ces têtes vénérables, ces têtes charmantes tout à l'heure fauchées par le même glaive, la marche lente du cortège, le bruit monotone des roues, les sabres des gendarmes formant une haie de fer autour des charrettes, les sanglots étouffés, les huées de la populace, cette vengeance froide et périodique qui s'allumait et qui s'éteignait, à heure fixe, dans les rues où passait le cortège, imprimaient à ces immolations quelque chose de plus sinistre que l'assassinat, car c'était l'assassinat donné en spectacle et en jouissance à tout un peuple.

Ainsi moururent, décimées dans leur élite, toutes les classes de la population, noblesse, Eglise, bourgeoisie, magistrature, commerce, peuple même ; ainsi moururent tous les grands et obscurs citoyens qui représentaient en France les rangs, les professions, les lumières, les situations, les richesses, les industries, les opinions, les sentiments proscrits par la sanguinaire régénération de la terreur. Ainsi tombèrent, une à une, quatre mille têtes en quelques mois, parmi lesquelles les Montmorency, les Noailles, les La Rochefoucauld, les Mailly, les Mouchy, les Lavoisier, les Nicolaï, les Sombreuil, les Brancas, les Broglie, les Boisgelin, les Beauvilliers, les Maillé, les Montalembert, les Roquelaure, les Roucher, les Chénier, les Grammont, les Duchâtelet, les Clermont-Tonnerre, les Thiard, les Moncrif, les Molé-

Champlatreux. La démocratie se faisait place avec de fer ; mais, en se faisant place, elle faisait horreur à l'humanité.'—*Lamartine, 'Hist. des Girondins.'*

The first side street on the left of the Faubourg S. Antoine, returning citywards from the Place du Trône, is the *Rue de Picpus*, formerly *Piquepuce*, where the Bernardin-Bénédictin Convent was situated, of which Victor Hugo has so much to tell us.

'Le point de Paris situé entre le faubourg S. Antoine et la Râpée est un de ceux qu'ont transformés de fond en comble les travaux récents, enlaidissements selon les uns, transfiguration selon les autres. Les cultures, les chantiers et les vieilles bâtisses se sont effacés. Il y a là aujourd'hui de grandes rues toutes neuves, des arènes, des cirques, des hippodromes, des embarcadères de chemins de fer, une prison Mazas ; le progrès, comme on voit, avec son correctif.

'Il y a un demi-siècle, dans cette langue usuelle populaire, toute faite de traditions, qui s'obstine à appeler l'Institut *les quatre Nations* et l'Opéra-Comique *Feydeau*, cet endroit se nommait *le Petit-Picpus*. La porte S. Jacques, la porte Paris, la barrière des Sergents, les Porcherons, la Galilote, les Célestins, les Capucins, le Mail, la Bourbe, l'Arbre de Cracovie, la Petite Pologne, le Petit-Picpus, ce sont les noms du vieux Paris surnageant dans le nouveau. La mémoire du peuple flotte sur ces épaves du passé.

'Le couvent du Petit-Picpus-S.-Antoine emplissait presque entièrement le vaste trapèze qui résultait des intersections de la rue Polonceau, de la rue Droit-Mur, de la petite rue Picpus, et de la ruelle condamnée nommée dans les vieux plans rue Aumarais. Ces quatre rues entouraient ce trapèze comme ferait une fosse. Cette sainte maison avait été bâtie précisément sur l'emplacement d'un jeu de paume fameux du quatorzième au seizième siècle qu'on appelait *le tripot des onze mille diables*.

'Toutes ces rues du reste étaient des plus anciennes de Paris. Ces noms, Droit-Mur et Aumarais, sont bien vieux ; les rues qui les portent sont beaucoup plus vieilles encore. La ruelle Aumarais s'est appelée la ruelle Mangout ; la rue Droit-Mur s'est appelé la rue des Eglantiers, car Dieu ouvrait les fleurs avant que l'homme taillât les pierres.'—*'Les Misérables.'*

At No. 35 Rue de Picpus is a Convent of the Sacré Cœur. Visitors are admitted by the porter and taken

through the long convent garden to visit the closed but most interesting *Cimetière de Picpus*. Here only the representatives of those noble families whose ancestors perished on the guillotine have been laid; and there are long lines of tombs of the De la Rochefoucauld, De Noailles, De Clermont-Tonnerre, De Rochefort, De la Mothe, De Boiselin, De Montboissier, De Talleyrand, &c. At the end are the tombs of General Lafayette and his wife. Here, through a grated door, you look upon the green enclosure of a little second cemetery, planted with cypresses, belonging to the German Prince of Salm Kyrbourg, whose ancestor was the last victim of the guillotine. Around his tomb lie no fewer than 1306 of his fellow sufferers—'les victimes'—the flower of the French aristocracy. Close to the entrance of the outer enclosure, near the tomb of a bishop who was founder of the 'Sainte Enfance,' and of the foundress of the adjoining convent, is the tomb of Charles, Comte de Montalembert, 1870.

'He was buried, by his own desire, not among the gaudy flowers and wreaths of an ordinary Parisian cemetery, but in the hallowed ground at the Picpus convent, where lie the victims of the Revolution, and where only those who are descended from those victims, or connected with them, can lie. Count de Montalembert had this privilege by right of his wife, and of the noble and saintly ladies guillotined under the Terror, from whom she was descended. He chose his last rest there by the side of the unfortunate, by those who had perished either for the sake of religion, or for their honourable adherence to a fallen cause; as became one who never loved victorious causes, and who fought most of his life on the losing side, after the fashion of the earth's best and purest heroes.'—*Mrs. Oliphant*.

On the left of the Rue du Faubourg S. Antoine (No. 184) is the *Hôpital S. Antoine*, occupying the buildings of the famous Abbaye de S. Antoine, founded in 1198 by Foulques, Curé de Neuilly, the preacher of the fourth crusade. The buildings were reconstructed by Lenoir in 1770, except the glorious gothic church (built by Blanche of Castille as a thank-offering for the birth of S. Louis, and containing

the tombs of Jeanne and Bonne de France, daughters of Charles V.), which was utterly destroyed at the Revolution.

In the Rue de Charenton, the next parallel street south, the old *Hôtel des Mousquetaires Noirs* is now occupied by the *Hospice des Quinze Vingts*, founded by S. Louis in 1260, and removed hither by Cardinal de Rohan from the Rue S. Honoré. The *Rue de Charenton*, under its former name of Rue de la Planchette, was notorious for the unpunished massacre (Sept. 28, 1621) of several hundred Protestants, coming out of a church which they had built in the street. No. 1 Faubourg S. Antoine, at the corner of the Place de la Bastille, was inhabited by Pépin, executed as an accomplice of Fieschi against the life of Louis Philippe, 1835.

On the Boulevard Mazas, at its junction with the Rue de Lyon, is the *Prison of Mazas*, where prisoners are placed in solitary confinement immediately upon their arrest, when the cases are not likely to be of long detention. Opposite is the *Gare de Lyon*, the terminus of the Paris-Lyon-Méditerranée Railway.

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